

MCCALL'S MAGAZINE



OCTOBER

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OUR FORECAST FOR NOVEMBER

THE woods will be red and gold when our November number reaches you, the frost on the pumpkin, and the pumpkin in the pie! We have planned just such a magazine as will fit in cosily when the family gathers 'round the open fire after the Thanksgiving dinner. It brings our good wishes for your prosperity and happiness. A fair Thanksgiving to you!

Ugly ducklings will delight in *Left-Overs*, by E. M. Jameson, the story of slender, plain, twenty-year-old Jane, whose gowns and whose pleasures are her pretty sister Ariadne's left-overs, the former always the wrong color, the latter drab and tasteless because not meant for her. But ugly ducklings sometimes turn into swans, and since this is a love story, we don't mind telling you that, right while we are looking on, she realizes her shy little dream to "just once be first with somebody—really first".

The Woman's Problem

WHAT is the duty of the single woman toward her family? Because she has missed some of the richness of human relations, and has not, therefore, ties which bind her fast in a happiness all her own, must she give up also the dreams, the aspirations, which cry out in her for expression, and fill in the need which death or other calamity has created in her family circle? This is the eternal woman's problem. In *The Achievement*, Adelaide Williams Gross puts it before us with quiet power. Should Caroline Nelson have remained with her brother to care for his children, or should she have claimed her life's dream? After you have read the store carefully, putting yourself in her place, we should like to print your answers to this question.

Law-Maker by Appointment

ONE would suppose that, except in the states where woman suffrage is an accomplished fact, no woman could have a part in the making of laws. Yet, New York, graciously inconsistent, while as yet debarring women from an active part in government, has honored one woman by making her a member of its Public Health Council, a unique body whose recommendations automatically become law without any of the ordi-

nary legislative machinery. In *Ella Blair, Law-maker*, by Myra G. Reed, you will learn how and why this woman has received such recognition from her state, and what is the work the Council is doing.

Our serial, *The Crowning*, unfolds another chapter or two, with plucky Virginia Fairfax still in Arcanidia, more and more entangled in plots and counter-plots, and wishing—or thinking she wishes—that King Rupert did not seem so perilously like a nice American man from home.

An Interesting Triangle

PERHAPS one of the most novel features in November is *The Honorable Teaching of Flowers*, by Gertrude Emerson, in which we learn some of the things the Japanese have to teach us about flower arrangement.

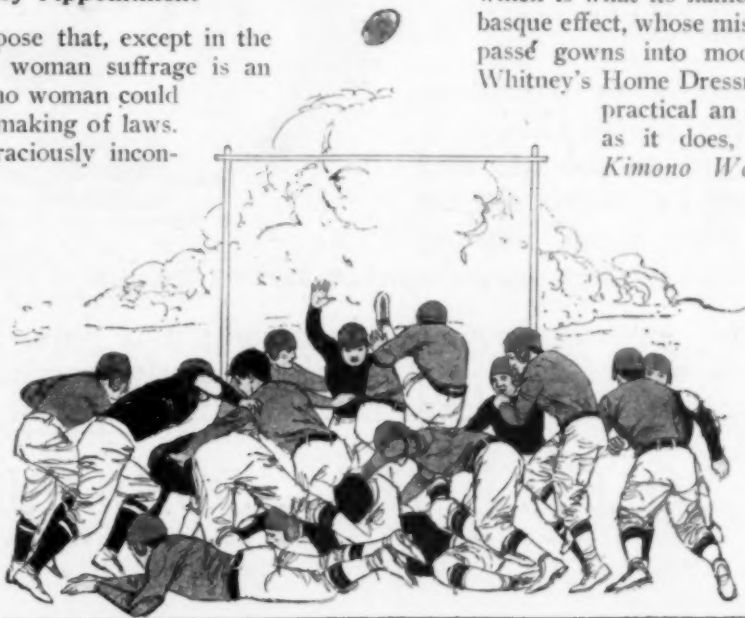
As a companion to *The Wife I Made*, in October, we print this month, *The Wife Who Made Me*, by A Reformed Egotist, which presents another angle of the problem of marital supremacy.

Eleanor Otis has planned *A Jolly Thanksgiving Family Party* which doesn't saddle Mother or Grandmother with a Thanksgiving dinner for all the outlying relatives. It substitutes fun for food at the annual family reunion, and leaves all free to have Thanksgiving dinner at their own homes.

Flares and Fancies

NOVEMBER ushers in *The New Flared Skirt*, and waves farewell to the narrow slit gowns of the last two years; while *The Long Flared Coats* shown are only the logical result of the tendency toward the wider skirt. Quite as popular, and extremely practical, is *The Jumper Basque*, which is what its name implies, a jumper in basque effect, whose mission is to convert our passé gowns into modish ones. Margaret Whitney's Home Dressmaking Lesson has as practical an end in view, dealing, as it does, with *Remodeling a Kimono Waist into a Basque*;

while Evelyn Tobey gives clear directions for the home milliner on making and trimming *The New Velvet Hats for Fall*. In embroidery, with Christmas in mind, we are printing many suggestions and directions for *Simple Gifts Easily Embroidered*.





MOTHER'S lace bodice of days gone by becomes daughter's lace tunic of today. It has survived the years and is as charming now as ever because the rare, old handwork never has been washed with anything but Ivory Soap.

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October

McCALL'S MAGAZINE

1914

AWAY over on the other side of the Atlantic, as I write, hundreds of Americans with fat check-books and generous

letters of credit, and other hundreds of Americans with very slim pocket-books, indeed, and no credit at all, are waiting with equal anxiety for help from Home!

Help is coming—will have reached them, long before you read these words, for the armored cruisers Tennessee and North Carolina have just steamed sturdily out of the New York harbor, bearing to our stranded men and women abroad two million dollars in gold, sent by the Government of the United States, and five million furnished by the bankers!

I think few of us realize how quietly and unostentatiously the banks of the country come to its aid in every serious crisis, averting panic, controlling adverse conditions and supplying emergency needs; or what a solid and substantial bulwark they form behind the business of the country. On the contrary, when any unfamiliar national condition confronts us, we are quite inclined to look at banks with suspicion, and act accordingly—which is both funny and foolish!

ABANK is formed to safely invest and re-invest for individuals the moneys they manage to accumulate. Between the periods of investment it provides a secure and safe depository for such funds, free from danger of loss by fire or burglary. It is permitted, as its recompense, the margin of profit between the interest it pays savings depositors and the interest it can secure in a safe investment of their money. This is its income. To increase continually the amount of money it can command to loan, it offers to its depositors the convenience of a checking account, for which—and the extensive bookkeeping and clerical work it entails—it receives no payment, except in the exchange charges on out-of-town checks.

Should the depositors who have consented to the loaning out of their money in this way, for

JUST BETWEEN OURSELVES

By the EDITOR

the interest it brings them, suddenly request its return, no bank in the world could be expected to be in a position to fulfill such a demand. Its avowed business is that of lending money—which, in

turn, earns You interest: how can it both lend it, and retain in its vaults?

When a number of depositors play "Injun" and say, "I take it all back," the bank must in return request the immediate repayment of loans made. The big or small concerns unexpectedly called upon to forego the privilege they have been paying You for, must take out of their working capital the necessary repayment, and, their business operations being to this degree hampered, they let out a few workmen to reduce expenses proportionately. The workmen, therefore, cease to buy, and—

DO you see how it works?

And all the time there's just as much money as there ever was!

Good times and hard times rest in Your hands, Mr. and Mrs. and Miss Depositor. "Stringency in currency" is nothing but short-sighted You keeping yours at home. Keep your money at work for you, through some good safe bank or in other ways. Spend for what you want, and your neighbor will be able to spend for what he wants—and you can spend again. Don't "pinch your dollars", unless you want to be caught in the pinch yourself!

War in Europe, after a temporary interruption of commerce, which our government is finding means to minimize, should mean increased markets to us, greater prosperity. Only the production of unfavorable home conditions by short-sighted pessimism can prevent this consummation. Bank scares, bank failures, stringency of currency, are conditions which You help to create. Confidence is the real medium of exchange upon which the world's business is transacted, and that business never suffers until confidence is withdrawn. Thinking and talking prosperity goes a long way toward bringing it. Try it and see!

THE HOUSE OF THINGS

By MARY HEATON VORSE

Illustrated by HENRIETTA COLLINS

YOU DON'T mean to tell me, Susan, that those goldfish are new?" said Mrs. Stratton. "You haven't been buying fish, have you?"

Mrs. Crafts rocked gently back and forth; her face was as placid as that of a cradled babe's. She met her sister's look of shocked incredulity with as placid and impersonal unassertiveness as a calm summer sea meets the aggressions of a chugging and noisy gasoline dory.

"Yes, I bought 'em," she replied.

"I should think you was poor enough, Susan, without buyin' goldfish. If you've got money to spare, why don't you spend it gettin' the lounge upholstered?" Mrs. Stratton let her disapproving eye wander over the walls of the little homelike room, which were covered with bookshelves made from reconstructed packing-boxes and stained.

Mrs. Crafts made no reply, but turned another of her husband's socks, put the darning-gourd well down into it, and, adjusting herself comfortably, began placidly weaving her needle to and fro. Her tolerance was so wide that it even included intolerance of herself and her household.

"The twins wanted fish," Dora contributed; "and when all their tadpoles turn into frogs, I don't know what we are going to do."

"Don't you worry!" said her mother; "those tadpoles won't ever turn into frogs. All boys get tadpoles sometime, Dora." She spoke as though of some children's disease.

"My children never did," vouchsafed her sister, most virtuously.

"No," Mrs. Crafts reflected, "your children don't seem to get much of anything, Luella. I often thought it must be kind o' dull for them."

The irritant Mrs. Stratton peered out of the window. "What on earth's that?" she exclaimed. In the middle of the unkempt, grass-grown yard was a little tent-like arrangement of morning-glories. It was just big enough to shelter one little girl. Dora had made this herself from an ingenious arrangement of strings. It was her pride and delight.

"That's Dora's bower," Mrs. Crafts replied amiably; "isn't it pretty?"

"And for gracious' sake!" cried Mrs. Stratton, "will you look at those sunflowers! Each one's

got a face painted in its middle. Daniel's been to work again! Don't you ever want to be like other folks in nothing, Susan? Mornin'-glories and sunflowers! Flowers that grow in any soil at all—poor folks' flowers, if ever there was!" Here, Dora folded up the pair of stockings she was darning, and quietly went out of the room.

"There!" exclaimed her mother softly. "Now you've hurt that child's feelings. She sets a great store by those flowers, Luella."

SHE'S the only one in this family that's got a mite of sense," replied her aunt. Dora was the spirit of order in the Crafts household, the one practical member of an impractical family, whose interests were in the acquiring and possessing of ideas, and not in the acquiring of things and belongings.

As Dora now went out of the house, her heart seemed filled to bursting with mortification.

"Not like other folks!" The door of the china-closet stood open mockingly, and Dora caught a glimpse of plates and tumblers that didn't match. Why, half the furniture in the house was of the makeshift, home-made kind. Not like other folks! Neither was her bower like other folks. There it stood, bright in colors, a little tent of non-conformity, telling the world how queer were the Crafts. There stood the opulent row of sunflowers with faces painted upon them. She had tried to have flowers like other people; and all she had done, it seemed, was to tell the world how poor they were.

She went down in the lot back of the house, under the apple-trees. Far off she heard her brother, Daniel, making a strange noise, between a siren and a motor-car. She knew by that that he thought he was an aeroplane, but to her stricken mind all this was one more pitiful evidence that, indeed, they were not like other folks. At twelve, Daniel was truly too old to be forever make-believing.

Then the dark clouds that enveloped her lightened a little, and then more; it seemed to Dora that the veil of the future was rent asunder, and that the mission of her life was given to her directly from Heaven.

She knew, now, what her place in the world was—it was to make her family like other people.

Dora was a practical child. "I will begin right away; I will clear out those sun-



"AND MOTHER BOUGHT THE BOYS GOLDFISH INSTEAD OF A NEW SHIRTWAIST A-PIECE FOR SUNDAY!"

flowers with faces on them," she resolved, though her heart again grew big with unshed tears.

As she started away, she ran into her father, who was just returning from work.

"What you looking so serious about, Dora, girl?" he inquired.

She had an overwhelming sense of how impossible it would be to make her father—yes, and for that matter, any one in her family—understand what she wanted. Order, she wanted, beauty, regularity, conformity to the opinions of those about her; and, most of all, she wanted comprehension.

Between the house where comprehension lived and Dora there was a high picket-fence which she scaled like a boy, homing it like a bee to the person who, in Dora's mind, was known as "My Teacher", although she was no longer in Miss Andrews' grade.

Miss Andrews was one of those beneficent women that one now and then finds in the public-schools, who, in the course of a year, teach their children an amazing amount of things not prescribed by the school-board.

"Why, Dora!" cried Miss Andrews; "what's the matter, child?"

"I've got to have a matched dinner-set. I've got to earn money!" said Dora with savage intensity. She had a practical mind: her vision of a reformed Crafts household began with decent dinner-dishes.

"I've got to have it; other things, too! Look at me!" she went on with passion. "I don't look like other girls. I've got on white stockings and tan shoes. I always have white stockings and tan shoes, or black stockings and tan shoes, and never tan stockings and tan shoes. My skirts are too short. I haven't got a hair-ribbon. The plates don't match; hardly even the cups and saucers match. Daniel painted faces on my sunflowers." At this her voice almost broke, and she brought out the final accusation with a wail: "And mother bought the boys goldfish instead of a new shirtwaist apiece for Sunday! Oh, we act so different! And they're just as calm. Father doesn't care; Mother rocks and smiles!"

During this outburst, Miss Andrews had turned back the hand of time; and for a moment she was a little girl filled with nameless mortification at a children's party where all the children were gaily and elaborately dressed. She was dressed in a plain, white frock. Now she knew the little plain, white frock had been linen, and its simple embroidery worked lovingly by hand; but, oh, the anguish of being different when you're thirteen, and to feel that one's family, too, were different!

"You shall have that dinner-set," she announced firmly.

WOULD your mother consent to your living away from home altogether?" she asked, after a pause. "Up the hill there are some people named Caldwell. Eleanor Caldwell, who is about your age, has broken her leg; and, while she is getting well, her mother has been looking for a nice little girl to go and live in the family, and play with Eleanor, and be legs for her. Eleanor's terribly lonely, and her mother came to me to recommend some one. I couldn't think, all at once. Mrs. Caldwell is very conventional and quite fussy."

The afternoon was spent in interviews, first with Mrs. Caldwell and then between the two mothers; and when, at last, Dora was riding in Mrs. Caldwell's motor-car, beside Mrs. Caldwell herself, she felt as if she were in some sort of enchantment.

"This," she thought to herself, "is as though the sunflowers were a person, and when I thought I'd chop them down, they promised to give me anything I wanted if I'd spare them." Her mind strayed along this fascinating vein of speculation until Mrs. Caldwell brought her forth from her preoccupation by saying:

"You mustn't be afraid of me, Dora, you know."

Dora jumped guiltily, because she realized her speculation had not been "like other folks".

"I wasn't afraid of you," she answered pleasantly. "I was just feeling as though I were in a fairy-story. Don't you sometimes feel as if you were part of a story, and perhaps you would walk out of the story-book into your real life?" Mrs. Caldwell stared at Dora a moment.

"I don't think I ever do feel like that," said she. "I'm too busy to be fanciful."

"Oh! I'm not fanciful," said Dora. "I'm the practical person in my family."

She had been looking straight at Mrs. Caldwell, and the thought went through her mind that if a very tight bolster



"WHATEVER HAPPENS, WE ALL DRESS FOR DINNER. WE'D DRESS FOR IT IF THERE WASN'T ANY."

could look worried, it would look like Mrs. Caldwell. Mrs. Caldwell was dressed in a white serge suit, which she some way filled amazingly. Her eyes were pale blue, and wide apart, and kindly.

"A bolster," Dora's thought went, "would have eyes like a wax-doll, and pale hair, naturally, but I would never put on so tight a bolster-case for fear it would split."

"Oh, I'm glad we're most home," exclaimed Mrs. Caldwell in a worried voice. "We've a new maid. Oh, dear, they're so trying, and I'm sure everything will be all wrong to-night for dinner! But, of course, Eleanor's happiness was most important, so I put aside all the things that had to be seen to at home. Oh, there was so much that I should have seen to—" She went on as though she were talking to herself, until they got home.

Here was a house full of things, to be sure. The floors were polished, and rugs were spread on them; electric lights glowed under their beautiful shades; pictures covered the walls; and there were ornaments everywhere—costly ornaments, well-chosen. It seemed to Dora that all the things in the house cried out to her:

"Look at me! Look at me! See how beautiful I am; see how rich I am!"

She felt more than ever in a fairy-tale; as if this beautiful house was just the decoration of a life that was going to

open up for her all sorts of new adventures. Her little spirit stood on tiptoe. Her very best dress, in these surroundings seemed as poor as their house did compared with this dwelling.

"If I were Daniel," she thought, "I would play that I was an enchanted princess;" but as she glanced at her hostess' face, the thought of being an enchanted princess withered, for Mrs. Caldwell looked more worried than ever. She went up-stairs, and Dora heard a little girl's voice saying:

"Oh, Mother, have you got her? Did you get her this time?"

"Indeed, I did," replied Mrs. Caldwell. "Here she is."

THE bedroom where Eleanor was lying, in a charming kimono on a charming little lounge, was as perfect in its way and as full of things as the drawing-rooms and hall. All of Dora's mother-feeling went out to the pale little girl with the broken leg.

"What a lovely room you have," Dora ventured, after Mrs. Caldwell had gone.

"Yes," said Eleanor, listlessly, "it's pretty."

It seemed to Dora that life would be one rosy dream if one could have a rosy room like this. There was a beautiful lace and linen scarf on the dresser, and upon this was a complete little silver toilet-set. Everything in the room was rosy pink and white; everything suggested a dainty and beautiful little girl. It was in exquisite and perfect order. Something about the room, however, made Dora ask, "Have you lived here long?"

"Two years," Eleanor answered.

Then Dora realized why she had asked it. There was nothing in the room of a personal kind. No work was lying anywhere. Nothing whatever in the room would tell anything about the occupant's tastes.

"What kind of pets have you got?" asked Dora. Conversation somehow had not progressed very fast between them.

"I haven't any pets," replied Eleanor. "Animals

track dirt. My uncle brought a puppy here once, and it gnawed up everything."

"My little brothers, the twins," Dora found herself saying, "have pets of every kind of things; toads, and snakes—"

"Toads and snakes!" cried Eleanor. "What do they have nasty things like that for?"

"Why, to study their habits. They love nature. Of course, all of us love nature, but the twins are more for studying habits, and Daniel makes collections."

"Collections?" Eleanor wondered.

"Why, of minerals, and insects, and curiosities, and stamps. Haven't you ever had a collection?" she cried. Eleanor shook her head.

"I couldn't make a collection. Mother wouldn't want things like stones and insects lying around the house; there wouldn't be any place to put them in. As it is, it's hard enough, you see, to keep houses in order, and groomed the way they ought to be."

Mrs. Caldwell entered the room again. "It's time," she said to Dora, "for you to dress, dear; and, if you don't mind, I'm going to let you have two frocks of Eleanor's. I think her things would just about fit you."

"I'm dressed," replied Dora.

"We all dress for dinner," explained Mrs. Caldwell.

"Yes," echoed Eleanor, gloomily, "whatever happens, we dress for dinner. We'd dress for it if there wasn't any!"

"Eleanor!" admonished her mother.

"I don't care!" said Eleanor. "Just when I'm playing and having a good time, it's always 'Dress for dinner, Eleanor', and then, 'Sit still, Eleanor, or you'll get dirty', or 'Gracious, child, you mussed your dress!' I wish I could be dirty all the time!"

"She's a trifle irritable on account of her accident," said Mrs. Caldwell to Dora.

In her own room Dora began to have a lonesome feeling. Not a book anywhere! No place for a bookcase; no place for any of the things that one would want. She found herself imagining the twins, or the baby, or Daniel, for that matter, in this house.

"It's lucky," she thought to herself, "that Eleanor happens to be a girl; for a boy would be awfully upsetting and be sure to get something dirty."

A DEEP sadness settled over her spirit. She was not homesick—she was interested; but, somehow, this house was not fulfilling for a moment the things it had promised. Instead of there being more things in the world to interest one, Dora could not help feeling as if door after door opening upon the great outside world had been closed. Mrs. Caldwell helped her dress, and actually did her hair for her. She was a very kind woman. When she got through, Dora hardly knew herself, so deftly had Mrs. Caldwell framed her face in the golden brown hair, and so deftly had the ribbon been put on.

"Oh! Can't she have dinner up-stairs with me?" cried Eleanor, as they went back to her room.

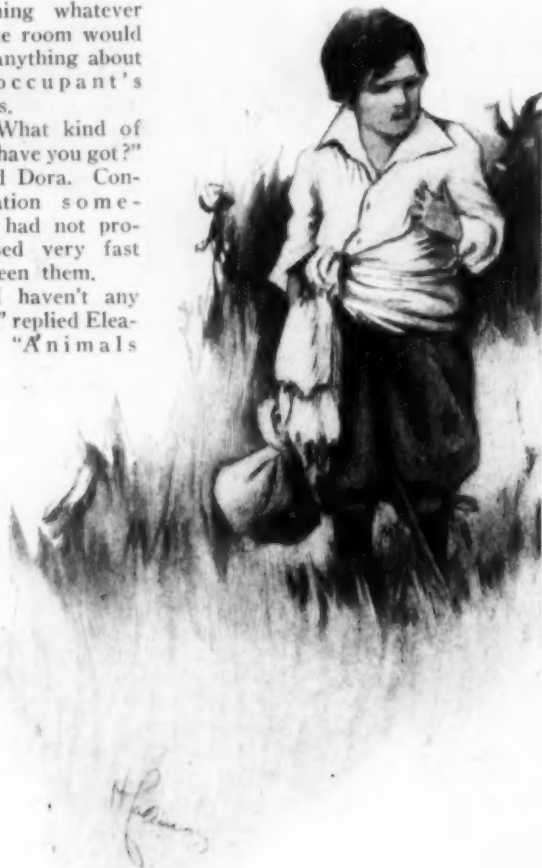
"I want her to meet your father," Mrs. Caldwell answered. "This'll probably be one of the few times that she can see him, and I want them to get acquainted. I'm not going to have him throw back at me afterwards that I have all sorts of plans and schemes for you that he never knows anything about."

"Father works so hard, he comes home cross," Eleanor elucidated.

"Yes, and if he wasn't taken just right, he might take and pack Dora right off."

"What for?" asked Dora. Eleanor and her mother looked at each other.

"You know, my dear, how unreasonable all men are, sometimes; especially when they have to work as hard as they do." Dora thought to herself that her father was not unreasonable, although he, too, worked pretty hard. But Mr. Caldwell was in good humor that evening. He ran up to see Eleanor, kissed her, shook hands with Dora, and thanked her for coming.



"THE EVIL ENCHANTMENT IS OVER AT LAST."

Dora had never seen a table set as this one was. It looked as if it were set for company. Everything seemed to her to sparkle like a wonderful jewel. But the conversation did not match the setting. In her own home, meals were gay affairs, every one talking at once, with the boys discussing all their interests; but Mr. Caldwell only said: "I wonder why it is I can never get hot soup in my own house."

"I don't know what ails that woman," Mrs. Caldwell replied. "I talk and talk."

There were long pauses when no one said anything. The way Dora felt made her think of a clock run down.

"By the end of the meal," she thought, "I have run down so that I can hardly say one 'tick'!"

She watched the change of plates, however, with ever-growing amazement. So many things to eat for three people! Such lots of plates! So many knives and forks, and everything all topped off by the final finger-bowl!

"What lots of work for some one!" thought Dora.

AT THE end of the dinner, after the coffee had been served, Mr. and Mrs. Caldwell began talking about financial affairs. They rose and left the room, still talking. The noise of a familiar whistle made Dora pause. Her heart beat hard. It sounded like Dan's. At the same time, the maid said: "Whisht, yer brother's wantin' a word wid you!" and drew her through the butler's pantry out to a side door. Tears almost started to her eyes as she heard Daniel in his make-believe tone saying:

"Hist! With great peril have I tracked you to your gilded dungeon. But your friends watch you. We are planning an escape." He dropped into his natural tone. "Mother says if you're the least bit homesick you're to come right straight home. Never mind what they say!" Again he adopted the tone of romance. "To-morrow night, watch well. I shall be here, at the noon hour, and you can fly with me."

His eternal make-believe had left Dora cold lately, and she had not played with him. Now, she said:

"They watch me closely. Escape will be difficult."

Next morning Dora woke with her usual enthusiastic outlook. It was so grand to get up on a Saturday and put on one's best clothes. But there is just this about best clothes: you can't work or play in them as satisfactorily as you can in other clothes unless you forget all about them, and then if you forget all about them, you're apt to get them dirty. Dora reflected upon this during the silent breakfast.

"This house," she thought, "is dressed up all the time and doesn't forget about it. It would be perfectly awful if one did forget about it, because everything would get broken. The table's dressed up, and the food's dressed up." She voiced it to Eleanor later.

"Don't you get sort of stuffy-breathed sometimes in this house?" she asked. "There's no plainness in it. Everything seems to say, 'Don't break me', 'Don't disturb me'."

"Every one says my mother has lovely taste," replied Eleanor. "It takes her all her time to keep things as they ought to be, even with the servants."

"Don't you want me to read to you?" Dora asked politely, to change the difficult subject. "Where are your books?" There was only a meager little shelf of books in the room.

"There's nothing interesting there," said Eleanor.

"I'll go down-stairs and find something," Dora suggested.

"The bookcases are always locked."

"Locked?" echoed Dora. "Bookcases locked?"

"Yes, for fear the books will get hurt," explained Eleanor. "Mother has sets and sets of very expensive books."

Dora went down, and found Mrs. Caldwell standing tragically over the piano. Part of the piano was dusted and part not.

"Call Minnie for me, will you, Dora?" she asked, in her worried, disturbed tone. When Minnie came, she

pointed to the piece of furniture. The girl started guiltily to dust the place.

"Why, you see, ma'am," she exclaimed, "Eleanor's bell rang just then."

"Miss Eleanor," corrected Mrs. Caldwell.

"An' so I just ran up-stairs, and I forgot."

"And you forgot the rest of the room, also. You also forgot your cap."

"I don't think I'd ever learn to suit you. I'm not used to such fussy ways in a house. I'm goin' right up to pack my trunk, now," replied Minnie, and went away. There was a moment of silence, then—

"We shall have to dress the drawing-room ourselves and everything down-stairs," said Mrs. Caldwell in a tragic voice; "and I shall have to go right down to the intelligence-office."

Dusting did not seem a very appalling task to Dora; but, certainly, before one got through, there were a tremendous number of little things, each one of which had to be moved and each one of which had to be dusted delicately. They just stood there to be looked at; they served no purpose. They made work for a maid. The whole house, even to the pattern of the silver, was planned to give extra work to some one. Here was this beautiful setting for life as it ought to be, and yet the actors did nothing but take care of the setting.

The day dragged on, dull, airless, and spaceless. There was none of the joyful clatter of dogs and children, and, especially, there was no conversation. Eleanor, little daughter of fortune, was interested in surprisingly few things. When she had shown all her frocks to Dora, and when Dora had seen her little store of pretty things, there seemed to remain nothing to do but to see them all over again.

They tried paper dolls. Again the play came down to the care of things. No flights of fancy filled Eleanor's mind. Dora passed an aching half-hour at noon without being able to make an excuse to go down-stairs to speak to Dan. The afternoon seemed to her interminable. She



AT THE SOUND OF THE WHISTLE SHE GOT OUT OF THE WINDOW

THE CROWNING

A SERIAL STORY

By MARY IMLAY TAYLOR

SYNOPSIS OF PRECEDING CHAPTERS.—In the first instalment of *The Crowning*, which appeared in September, Virginia Fairfax, accompanied by her maid, Ellis, and traveling to meet her aunt and a steamer for home, finds her own traveling-bag missing and a strange one left in its place. Her passport being called for at the frontier, she demurely presents that of the Countess d'Espinac, discovered in the substituted bag. The description fits her closely, and she apparently passes the scrutiny of the official, but as the train steams into Terek, the Arcanidian capital, she is notified that there has been an accident on the road and that she will be required to leave the train. She does so, only to see the train steam away, and to find herself stranded among station officials who apparently do not understand any language with which she is familiar. At this juncture, a company of horsemen come riding up the street, the leader enters the station, and on his reappearance Virginia appeals to him. He is very courteous, explains that there will be no other train until the following day, and sends an aide to the hotel to secure rooms for Miss Fairfax and her maid. There Ellis is told that he is the King, but Virginia laughs at the idea—this democratic, handsome youth is so different from the little European kings she has seen. Ellis also discovers that there has been no accident, but that the train was detained to put off some "dangerous characters". A telegram Virginia sends to her aunt is subjected to special scrutiny and apparently not despatched, and just as Virginia is declaiming indignantly over this, a card is brought to her from Count Mirovitch, waiting in the morning-room. The page informs her that the Count is the Prime Minister of Arcanidia, and Virginia, puzzled, goes to the morning-room to meet him.

CHAPTER III

THE morning-room of the hotel was at the corner which overlooked the parvis of the cathedral, and, being on the eastern side, at this hour of the afternoon was rather dim and quiet. Coming down the long corridor towards it, Virginia saw a short, broad-shouldered man, standing with his back to the window, awaiting her.

"Madame la Comtesse, pardon me, I only heard a few minutes since that you were here. I congratulate you on your devotion to a high cause, your bravery in coming here at this time! The risk is not small, Madame, and we—who bear the burden of it—feel the deeper admiration for your courage. If you had wired, I would have met you at the station. I hear that, instead, you met the King?"

Ah, it was the King, then! Virginia had meant to tell him who she was at once, but an impulse which she could never afterwards explain made her delay it. Apprised, too, that there was some personal danger in the errand of the Countess d'Espinac, she felt a sudden need of caution. She must know where she stood. She walked away from him to the window and stood there, compelling him, thus, to face the light. He was a sallow man with unusual dark eyes that sometimes looked opaque. His large head was scantily covered with gray hair, and he wore a short mustache and imperial; he looked sixty.

"Yes; I saw the King," Virginia replied languidly; "otherwise, I might be still sitting there on my trunk. The King was very kind."

"Not so kind, I hope, Madame, that you forgot your errand—and the Grand Duke's message?"

Virginia flashed a keen, amused glance at him. "Oh, the message!" she retorted carelessly. "Perhaps you'd better repeat it to me—just to refresh my memory, Count."

He came a step nearer, inclining his head and lowering his voice to a confidential tone. "The Gate of Arcan faces east," he said.

Virginia looked vacant; it seemed certainly quite cryptic, and then she remembered, with a sudden flash of illumination, that Russia lay to the east. She nodded, smiling a little in spite of herself. "Yes, that's the message! He feels the same way still."

"You saw him?" The Prime Minister was eager. "I hoped that you had a written order, something to go upon. His friends here are tired, I'll have to say that frankly, Madame la Comtesse, quite tired of the waiting game."

"You should know that he'd scarcely write anything," replied Virginia calmly. A perverse imp made her do it; she felt, strangely enough, as if she must try to help the King. "What do his friends here really want? I believe I may say that His Highness thinks that they, too, are playing the waiting game."

Mirovitch was silent for a moment, and she thought he had found her out; but then he began to walk to and fro, his head bent. Virginia watched him, leaning against the side of the long French window, the soft air stirring her pretty hair, a slender, charming figure. She wondered what he really meant, this solemn old spider of a man. Presently, he enlightened her.

I SUPPOSE the Grand Duke has been frank with you, Madame, though he is never frank with us. But since your sister has married his brother, we know you have been close in the family counsels. In fact, I received—a few days ago—the notice of your intended mission here; and Prince Anhalt sent me his personal endorsement with the duplicate of the passport you presented to-day. My agent has been watching for that means of identification; he wired to me from the frontier."

"Oh, did he?"

"He did. I came as soon as I received it; I was absent this morning, which must account for any apparent neglect. It was necessary that there should be some means of identification, since I never had the honor of meeting you before, Madame la Comtesse. However, if His Highness told you to ask that question, he is entitled to an answer. Frankly, then, Madame, we want him! This gentleman—we'll not name him, but you know who reigns in Arcanidia to-day—this gentleman, then, will cut off all chance of Russian influence. He is heart and soul for the Germanic Alliance, an Americanized Englishman, that is all! The hope we have all had of a true Slavonic state, a bulwark of the greater Empire and its pathway to the sea, that hope is all but gone. The Princess is here, the people love her, and if she marries this gentleman, we are lost!"

"Ah, then she mustn't marry him," said Virginia, very much interested, very startled. Here, certainly, was a plot. The poor, handsome, brave, young King!

"That is for us to prevent," replied Mirovitch, "and there are two ways only. These, I think, the Grand Duke already knows."

"You mean—?"

"That the Princess shall marry His Highness and strengthen the cause, or—" the Count looked at her darkly—"in case of her refusal, and her preference for the crowned King, we must prevent that alliance by the removal of our greatest obstacle."

Virginia caught her breath. She was horrified; yet she wanted to know all. She must lead him on; though his apparent candor meant nothing—it might, indeed, be only a plummet-line to sound the Countess d'Espinac, sister-in-law, as it seemed, to the Grand Duke Sergius.

Virginia walked slowly across the room to a chair that stood well in the shadow. Seated there, she could see his face plainly while he had but an imperfect view of hers.

"Presuming that you must take the latter course," she said slowly, "the Grand Duke will write nothing—you understand that, Count?"

He bowed. "Perfectly, Madame."

"And you?"

"I also will write nothing! But we want an assurance that, accomplishing so much, we shall be secured—that, in a word, you will deliver a message and take one in return."

"I don't love my errand," she said frankly. "I'm a woman, Count Mirovitch, and I was sent to observe, not to act. What assurance can you give His Highness?"

"That, if we do it, we'll do it thoroughly, clearing the way, Madame; and His Highness will not be compromised."

"Exactly; that's the point."

Virginia waved a delicate hand. "His Highness must not be in it, or of it. But, between us, M. le Comte, how can you?"

"Not easily, Madame, but still it can be done. He's young, reckless and a little thoughtless, too. If he were only in love, it would be easy, but"—The old man stopped and smiled grimly.

"You think he isn't?"

"Not a jot! He's fond of horses, he rides, and shoots, and plays golf, but his gentlemen—he has three or four who are devoted—keep close to him, and there's also—an American." It was plain that Mirovitch omitted an adjective with difficulty.

Virginia suppressed a smile. "Oh, there's an American, then?"

"Unfortunately, yes. A meddling fellow who writes for one of their newspapers. He's as active as a rat, Madame, and—a nuisance! His name is Knapp. Look out for him!"

She shaded her face with her hand. "Should have been 'gnat', apparently! How unfortunate for you! But still—you can always reach the King, I suppose?"

Mirovitch frowned slightly. "Walls have ears, Madame la Comtesse, and we don't name him often, for the common people are fond of him—he has a way that makes him popular with the *canaille*. We failed in the House of

Deputies, we failed at the cathedral; but one strong, well-directed blow now may clear the way—if the Grand Duke is ready to act at the very nick of time! In the confusion, with the Princess still free to marry, and the Russian guns behind him, the Grand Duke would be on the throne before the Powers could interfere again. But—well, you understand? We want a guarantee that—once it is done and His Highness firmly in his seat—we shall not be forgotten. There are times, there have, indeed, been many instances in history, when those who have done most beforehand

are not at a premium afterward! This then, Madame, is one reason we'd like you to secure an assurance of his—remembrance."

She was silent for a moment; then she inclined her head gently. "I think your request quite natural, Count, but—do you make it a condition?"

He hesitated the twentieth part of a second, and his face flushed. "It's a reasonable one, Madame, in a matter of life and death."

Virginia started involuntarily to her feet. "Do you really mean to carry it as far as that?"

He smiled darkly. "Is there any other certain way—in view of the absurd devotion of the lower classes?"

She shivered. "Pardon me, Count, I'm a woman—and he's a young man, your King!"

"An interloper and an Englishman; the state de-

mands, sometimes, grave sacrifices, as you know, Madame."

"I suppose you won't kill him until you have the—the assurance you demand?"

The Count waved his hand with a slight deprecating gesture. "Nothing can be done until the Grand Duke is ready to intervene. It must be soon, Madame, or not at all. Meanwhile, we must play our cards; you will be presented to the Princess, and you will attend the King's ball."



"FOR BOTH—SO BE IT, GOD BLESS YOU!" AND HE BENT TO KISS HER HAND

Virginia turned her head and looked out across the sunlit square. A peasant woman, in a gay national costume, was feeding pigeons; as she tossed the food up, the birds circled about her head; somewhere, a band was playing. Yet, in this quiet room, a man was plotting the murder of a king and the overthrow of a kingdom!

"You'll deliver my message, Madame?"

The Prime Minister's voice grated on her ears; she turned with cool dignity.

"I'll consider it, Count Mirovitch. And you'll do nothing—until the Grand Duke answers?"

He hesitated. "A little while we must wait, Madame, but you'll impress on His Highness that delay is fatal? The King gains on the *canaille* every hour."

Virginia inclined her head, and the Count bowed low over her hand.

FIVE minutes later she was alone, standing quite still where he had left her. The thing was so hideous that it dazed her. She had refrained from giving her name in a moment of idle mischief, when she saw that he only knew the Countess d'Espinac by her passport; and this accident, this bit of adventure, had revealed a horrible conspiracy. Had the Countess purposely played them a trick, or was there a ring within a ring? The young King's face, frank, manly, and prepossessing, came before her again, and Virginia shuddered. This must not be; she must do something to help him—but how? She went slowly upstairs to her own room, and, opening the window, looked out again on the lively square, but she saw nothing there. Her mind worked busily. Of course, some one would see her telegram—there was that terrible old man, probably the Prefect of Police, with it in his hands, and Mirovitch would be informed of his mistake! If he found out the truth, would he act at once to save himself from possible exposure? She sat down and tried to think it all out; she even forgot her dinner until she had to send Ellis away for hers.

Meanwhile, it grew dusk outside in the streets; a thousand beautiful lights sprang up, scarlet and blue and violet; a fairy might have scattered her wand of stars, so fairy-like was the scene; and again the bands played gay national airs. The American girl tried to think that it was all a dream, but she could not—she remembered too well that dark secret face with the opaque black eyes and the cruel mouth. She ought to go to-morrow, but how could she? There was only one crumb of comfort; assuredly the Grand Duke would not answer, not if he waited for her to deliver the message!

After a long time she got up and felt her way to the dressing-table, where there were two quaint tall candlesticks, with taller waxen tapers. She lit one and held it up, looking at her own pale face in the glass.

"Virginia Fairfax," she said solemnly, addressing the charming image, "I don't know how you're going to do it, but somehow—in some safe and secret way—you've got to warn the King!"

CHAPTER IV

Virginia slept that night and, strange to say, was not even troubled with dreams of the Prime Minister. But she awoke with the break of day and recalling everything, in a sudden rush and tumble of remembrance, slipped out of bed and tiptoed to her window to catch her first morning glimpse of Terek.

It looked peaceful enough; the square was still shadowed by the graceful buildings on the eastern side, but the sunshine was slowly climbing down the cathedral spire, and in a moment it would sparkle on the highest spray of the fountain in the central triangle. A few peasant women were going to church, with their hands full of flowers; and four or five strange old men, with long white beards and black gabardines, stood on the sidewalks, talking and leaning on their picturesque birch brooms, which, in their

reversed positions, looked almost like the plumes of sago palms. Across the square were the low-arched entrances of antique shops and the gardens of the Paris café, where the gayest set of Terek society came once a day. Beyond was the long, battlemented front of the Armory, and, in the distance, through clustering foliage, she caught a glimpse of the marble façade of the palace.

Ellis was still asleep in an adjoining room, and Virginia dressed herself swiftly and silently. She felt like a naughty child bent on a little outing, half an hour away from a watchful nurse. It was a sweet warm morning, and she put on a summer gown and hat, and slipped softly out of the room. A startled bell-boy opened the private door for her, and she found herself alone in a long avenue that led straight past those high white walls that seemed to enclose the royal demesne. She turned her head and looked at the square again. Most of the shops were already open, and people were beginning to move about. The women whom she had seen going into the cathedral were coming out now without their flowers. The great clock in the municipal palace struck half past six, the world-famous chimes in the spire of St. Nikolas filled the air with music, and a flock of white-winged pigeons came down to be fed.

Virginia bought a bunch of violets from a little boy, and walked straight up the Avenue of the Palace. She had but one thought—she must warn the King. She did not know in what way it could be done, but as she walked along she thought of young Karl von Ebbinghausen; yet the risk of trusting any one was very great.

She went on, quite a way up the broad avenue, holding the violets in her hand, and making such a sweet picture that a child stopped and looked after her, while one peasant woman courtesied as they do to royalty. At the end of a stone wall she came to a wide gate. It was open and within it close-clustered beeches arched over a narrow, winding driveway that must lead into the palace park, though no one seemed to be on guard. Virginia looked up at the stately Byzantine arch above her; then she went in. On either hand the trees parted, and there were narrow vistas of lovely glades and bits of close-clipped lawn. Her heart beat quickly, for a long way off, in one of the sylvan paths, she saw a figure approaching. She hoped it was young von Ebbinghausen. A rustic seat under one of the beeches furnished an excuse, and she sat down there, wondering if chance would favor her.

IT DID, for the figure continued to advance under the green arcade, the sunlight flecking the path like a shower of golden coins. Virginia waited, at first in doubt, and then amazed and breathless.

It was the King!

"What gigantic luck!" she thought, and then felt deeply embarrassed when she saw his amazed expression.

"Madame la Comtesse!" he said courteously. He was bareheaded, but he gave her a military salute.

She tried to remember, in a hurry, the proper greeting for royalty, and managed an enchanting courtesy, a lovely color in her cheeks.

"I'm afraid I'm trespassing, sire."

"You couldn't," he replied with gallantry. "Pray feel that you are entirely welcome here, Countess. I see that, like myself, you love an early summer morning."

"It's perfectly charming, the morning and this beautiful park; sire, I think"—she laughed softly—"I'd like to be a king myself, just to have such a garden!"

"If that were all it meant to be a king!" he exclaimed, and she saw the shadow in his eyes. "Dear lady, it's extremely uncomfortable always to wear the harness even when one doesn't wear the crown."

As he spoke he glanced back down the long sylvan glade, and through the trees they both saw a sentry pacing to and fro on a well-worn path. Virginia thought of Mirovitch and shivered in the sunshine.

[Continued on page 112]

OUR NEXT WORLD'S FAIR

Some of the Beautiful Buildings to Be Seen at the Panama-Pacific International Exposition at San Francisco in 1915



Arch of the Rising Sun standing on the east side of the Court of the Universe, and typifying the Orient.

Would you like to go a-journeying to foreign lands? In 1915, for just the price of a railroad ticket to San Francisco, and a few extra dollars, you may visit most of the countries of the earth—through their products, manufactures, and arts. On February 20, 1915, the Panama-Pacific International Exposition, at San Francisco, celebrating the completion of the Panama canal, opens its gates, and dedicates to the public its wonderful buildings, filled with exhibits from all the far corners of the earth. Low railroad and hotel rates will be in effect during the exposition, and the exposition officials are giving special consideration to the safety and comfort of women visitors.



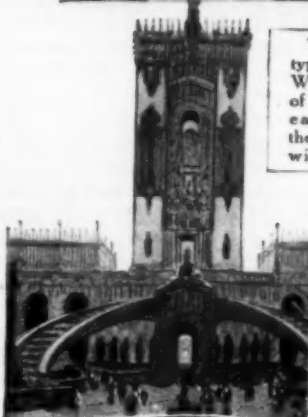
Above, the Court of Palms; at the left, the beautiful Palace of Fine Arts, which is only possible of approach by causeways across the lagoon.



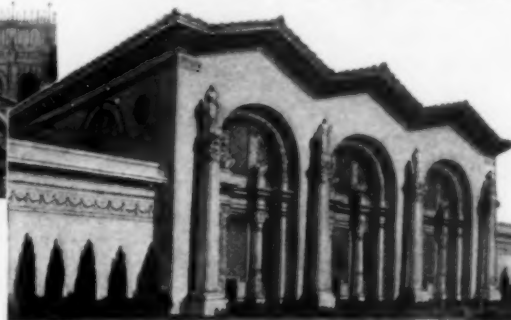
The great West Court, typifying the four seasons. When completed, groups of statuary will stand in each corner, and behind the impressive colonnade will be mural paintings.



Festival Hall, with its massive dome, where the big world conventions will meet during the progress of the fair—easily able to house the many thousands of guests expected from all over the world.



Here in this court, representing the finest type of Spanish Renaissance architecture, will be given the colossal pageants which are planned. As a background, down the Cascades will tumble two great streams of water.



Above is Machinery Hall, largest building at the fair, with a mile and a half of ornamental cornices; at the right is one of the superb Italian Towers, two hundred feet high.



FIVE HUNDRED GOWNS A YEAR

DRAWING A SALARY FOR WEARING A WARDROBE

By HELEN STARR

ONLY three hundred and sixty-five days in one year and five hundred gowns to be worn! That doesn't mean five hundred gowns for several sisters, a group of college girls, or the imported models in one of the Fifth Avenue French shops. The particular half thousand are chosen to be worn by one girl and there must be hats and wraps to match each one, and harmonizing shoes, stockings, lingerie, gloves, parasols, to say nothing of numerous other small accessories.

Does it seem possible that anyone but a fond millionaire father could spend so much on one young lady? In paper-doll days, our wildest dreams never exceeded the possibility of a new

week, greets each new day, almost as soon as she opens her blue-gray eyes, with a plaintive wail.

"Another new gown to buy!" she cries to an unsympathetic morning sun. "And a parasol—and a hat—and shoes! Oh, dear!"

But she cannot waste much time in apostrophizing morning suns, for buying a gown is not so simple a task as it may seem to Mere Man or an uninitiated public, especially when it is imperative that it shall represent the latest and most ravishing thing from Paris. There are no luxurious breakfasts in bed for Miss Phillips—no chocolate and rolls, in lacy negligees. A table full of sketches of exclusive French styles just about to be imported by a fashionable New York shop is waiting her attention. She must glance through these, making mental pictures of herself in each of the smart creations, and shrewdly forecasting which style is most apt to take the popular taste.

Later, she will visit the shop and try on such gowns as have met her favor in the submitted sketches. But as she has an inflexible engagement at nine o'clock every morning, there can be little lingering on the way between breakfast and that stroke o' the clock.

So her maid assists at an expeditious morning toilet, her limousine is called, and she rolls away to face a nine-o'clock moving-picture camera—that gown which must be bought ever in the background of her consciousness.

FOR Norma Phillips is the heroine of a moving-picture "weekly", and in each adventure she must wear a gown, hat, and accessories in which she has never appeared before. She is kept almost constantly busy in the studio from nine o'clock in the morning until five o'clock at night, and when one realizes that those five hundred gowns must be purchased in the small margin of time left, or in occasional breathing-spaces, it is easy to understand why Miss Phillips speaks of gowns plaintively, and almost sheds tears at the word "hat".

"You can see me in the French shops, any day," says Miss Phillips. "And you can't help knowing me! I will be wearing a gown all measured by paper strips and with dangerous pins about the hem. I have to see the gown with the hats in the millinery department before I am sure they will go together. So with the pinned-up hem trailing behind me, I make my way through the crowd and try on every hat in the shop until I find one which just suits. There is just one nice thing about it—I don't have to consider cost!"

Those who play small parts in the film stories supply gowns from their own wardrobes at home, or get their costumes from the "stock" of the company. "Stock" consists of wigs, Colonial and other character stuff, and some modern gowns, all under supervision of a wardrobe mistress. But Miss Phillips' gowns cannot be taken from



VERY SMART IN
ENGLISH WALKING-
SUIT AND CARRYING
A SWAGGER-STICK

IN WHITE
BROADCLOTH
AND GOLDEN-
HAIR FOX

READY FOR LATE AFTER-
NOON TEA WITH AN
ENGLISH LORD

dress every day, and if a future had been hinted to us in which we should be able to buy and wear five hundred gowns a year, we would have embraced the prospect with fervor.

Yet Miss Norma Phillips, the favored young woman whose wardrobe is so filled to overflowing, without expense to her, and who must add to it at the rate of almost ten gowns a

this supply, for hers must be so far in advance of the styles that they act as a fashion forecast. She must dress fashionably all the time, for the people come to see what she wears as much as what she does. Out in Portland, Oregon, a well-known society woman gave a theater-party just to watch Miss Phillips select her Easter bonnet in the films, that she and her friends might get some of the very latest New York ideas for the selection of their own hats.

Nor is it enough that a gown be fashionable. Miss Phillips must consider, in making her choice, how each gown will appear to the camera, and the effects to be produced.

"I try to avoid black and white," she says, "for they do not photograph well. Almost all the reds take black better than black itself. Dead white will often cause halation or a reflection of itself on the screen. When men wear white shirt-bosoms, a ghostly shadow will follow them about the room. Lavender under lace helps to bring out the pattern distinctly. Then the lines of the gown must be considered. The new taffeta gowns with the flaring tunics, so popular this spring, could not be used to advantage. One walks inside such models, and they do not give all the action which a clinging material will give. Drapery, too, is better than puffs and tunics which cover the hips: in them one can see shadows, depths, and high lights. Oh, costuming for moving-pictures is a study."

What is Miss Phillips like, this lucky or unlucky girl so different from the Miss Flora McFlimsey who had nothing to wear?

Pretty! Very pretty! Golden brown hair, blue-gray eyes that laugh out at the world, except in those early morning episodes we have recorded, a beautiful complexion, and a graceful, willowy figure. And she is so impulsively kind-hearted that if you met her on Fifth Avenue and especially liked her hat, she would be just as likely as not to take it off and present it to you. That is what she did when Inez Millholland Boissevain, the famous lawyer-suffragette, incautiously admired the hat she wore, and asked the shop at which she could purchase a duplicate. Miss Phillips, with that awe-inspiring list of hats and gowns, shoes and lingerie, gloves and parasols, stretching back through the weeks, could not recall the particular shop from whence it came, and quickly offered her the hat instead of the address.

"Only on a trade!" laughed Mrs. Boissevain, so her Tam o' Shanter and the smart French shape exchanged owners!

Mrs. Boissevain is only one of the many noted people whom Miss Phillips must continually meet, for, in the adventures of "Margaret", she is shown walking with Andrew Carnegie in his garden, looking on at the Piping Rock races with Mr. and Mrs. August Belmont, welcoming Madame

Luisa Tetrazzina as the great singer returns from Europe, taking dancing lessons of Mr. and Mrs. Vernon Castle, or a cup of tea with Commander Evans of South Pole fame.

How does she manage to meet all these famous people? The film company arranges that, and you



AN "OLD-FASHIONED" GOWN

GARBED FOR A THÉ DANSANTE

WEARING A SUIT WITH ONE OF THE LATEST WAISTCOATS

can imagine that these constant encounters with men and women who are doing something, who have made a name for themselves by special achievement or social position, is at least one pleasant part of Miss Phillips' work. But, indeed, she is interested in every phase of her work, and never flinches at any of its exactions.

In one of her adventures, she boards the "Vaterland"; and to do this it was necessary for her to get up at 4:30 A. M., since the revenue cutter left to meet the big steamship at six o'clock. She was the only woman that day among thirty men! Once, in boarding a steamer, she had to climb a ladder extending to an opening in the side of the ship, over some seven feet of deep ocean!

ON ORDINARY days, Miss Phillips manages to find time to lunch at home, something that her speeding car makes possible. But it is no leisurely lunch, with time to enjoy a beautiful view from the wide windows as she lingers over a salad of stuffed cherries, a bit of French pastry, or a marvelous ice.

"I should say not!" says Miss Phillips. "Lunch with me usually means standing up for a fitting and holding a cup of chocolate in one hand and a bun in the other as the draping process goes on!" For a dressmaker lives in her apartment the year around, and is only too apt to seize upon her for a fitting the moment she enters the door.

[Continued on page 66]

THE QUICK WAY HOME

By BEULAH RECTOR

Illustrated by JOHN R. NEILL

WHITE painted, simply dignified in front, the hundred-year-old house smiled graciously at the brown road that curved somewhat publicly past; red-painted, rakishly rambling at the rear, it chuckled gleefully at a frolicsome little yard which seemed to have skipped to the very feet of the blue mountain to display its wondrous treasures of grass and clover and caraway.

One could not help loving the little yard after being intimately associated with it from wild rose to goldenrod time. One could not but dislike leaving it for an October-November-December-January view of an inclosed concrete court and long tiresome acres and acres of red roofs and red chimneys.

"But, old silly, is it sensible to bother about what's going to be to-morrow, when to-day's sky-blue and fall-flavored, and out under the trees a pony is saddled and bridled? Even if it is the last day of vacation," she rebuked the pink and tan reflection in the little bedroom mirror, "we're going to be very gay.

"Then hey for boot and horse, lad,
Around the world away."

The song filled the tiny house. It leaked out by the brass-knocked front door. "Ole Avery" heard it and sighed, for it signified the rider's imminent approach, and holding the pony's lines had afforded a lazy, ruminative half-hour which could be found in neither field nor garden. A great shaggy collie heard it and hurled himself in a precipitous bound around the corner of the house.

"Oh, you want to go, too, don't you, Rog?" the girl laughed. The dog raised his head and barked short and joyfully. "All right, but first let's see if there is any mail."

She leaned from the saddle and lifted the lid of the gray box. The letter she drew forth was a poignant reminder that this was more than the last day of vacation. She felt strangely uncomfortable. It was the last of the six weeks Forrest Ransom had given her in which to decide what she meant to do with him.

WELL, maybe I'll think it out before night," she said to herself, sliding the letter into her blouse. "More likely I won't! Come, Pinto!"

She touched his side with the quirk, and away they went, brown mane in the wind ahead, shaggy tail shaking like a plume behind.

The road had unfolded pleasantly before them, two rows of grass curving sinuously along its length. A white-faced cow, feeding among the pink steeplebush, ruminantly considered their flight. A drowsy little brown farmhouse roused itself in time to catch just a flying glimpse of them.

A mile, two miles, they galloped and panted. "Oh, whoa!" Sidney gasped. "You're going so fast I can't half see things, and I have to look while I have what I want to look at."

Some city afternoon when a raspy wind hurled grit and gravel over iron streets, she would close her eyes and recall with a thrill a hillside mowing where soft winds bent the grass and daisies. Country roads, balsam woods, sunny hilltops would be treasured recollections then. The brook singing over its flat-stoned bed, the sound of the pony's feet on an old wooden bridge where the willows swept their branches—such music! Ah, summer is a dear time to gather pleasant sights and sounds against the drab winter! At the junction of four roads she pulled in the motley

pony. The four ways invited selection. "What fun," she laughed, "to have my choice!" One ran shadily and moistly off through the woods, bent evidently on some lily-padded pond. Another took its way rather gently and grass-grown over an elm-bordered hill. "I know you"—she pointed a finger. "In just about three minutes you'd dump me in some lilac-bushed dooryard in front of an old cellar hole and a crumbling brick chimney, and then hoot for all you were worth because I had to turn around and go back."

However, neither curiosity to see the other side of the elm-graced hill, nor the lure of a possible pond, but the sound of voices, caused her to urge the pony straight ahead.

At the entrance to a tiny mowing, a short, brown-faced woman, a black bow in her gray hair, began calling and gesticulating the instant the wayfarers came in view.

YOU'RE the first person that's passed here in two mortal days, and we're just about crazy with lonesomeness. I told Sue we'd fix up a lunch and go fishing in Perch Cove, and we'd invite the first person we met to eat with us. I didn't care if it was Tommy Grout, the tramp who works 'round for old clothes and tobacco. Anybody's a change, and there's no use being fussy. Now, will you stay?"

"I had been wondering about dinner."

"Well, you'd better stop right here, then," sang out a second voice. "You're miles from anywhere." From over the wall, nearly concealed by the grapevine which clung to it, there scrambled another spry little woman, as tanned of face, as crisp of speech as her sister. "You're miles from anywhere," she repeated, "and you'd be fearfully late if you waited till further on. She can tie her animals under the apple-tree by the brook, can't she, Mart?"

While Sidney dismounted, they were all nervous attention, keeping well away from Pinto's hoofs, jerking their heads this way and that, looking up the road and down, and zealously shooing the dog from the neighborhood of the lunch-basket.

"Now, sit here"—Martha indicated a grassy mound—"and give her a napkin, Sue; it makes me sick to see anybody eat out of their handkerchief."

The pony switched his tail contentedly in the shade of the apple-tree, the shaking dog stretched out in the cool green, his eyes intent upon the good things that were being lifted from the willow hamper.

"Sue fried this chicken, and it's perfectly delicious," Martha announced proudly. It was! So also were the golden brown crullers and the home-made biscuits spread with strawberry preserve, and when Miss Susan undertook to tell how she would cook the fish they had caught in the Cove, rubbing in a little salt, a little pepper, and dipping them in fine crumbs, it made you wild to try it yourself, and brought your appetite back all over again.

The sisters found plenty to talk about. They had the meanest landlord in Rockville. He'd brought them a kerosene tub for a rain-barrel. . . . You couldn't find bigger blackberries around than grew on their place. . . . The baker's boy in the village—

Their conversation was, most of all, like a railroad wreck. The sisters were engineers who did not obey signals. Miss Martha drove her train of thought crashingly into Miss Sue's. Words were piled high, were heaped in riotous disarray, or dangled dangerously over the brink of some steep embankment of uncompleted expression.

"By the way"—Miss Martha wheeled about—"have you seen a very pretty girl driving over your road lately?"

She's a friend of Forrest Ransom's. Probably you know who he is—the naturalist that has the log cabin on the Back Road to Rockville."

"One of the nicest young men that ever was," Sue declared, jerking her head emphatically and bringing her lips together.

"Did you ever see such a world?" continued Martha. "Why don't these folks that fall in love, fall in love with each other? Now here's this girl perfectly daft about Forrest, while they say he's wearing his heart out for some one who cares just so much"—she snapped her fingers—"for him. He's loved her for years. But I'll tell you what I think. Sometime when she wants him, she can't have him. I've seen it done. There was Cordelia Seaver, young and pretty, just as you are. About the time she found out that Stephen Willard did mean more to her than she'd ever dreamed, didn't he go off and get killed by a freight-car?"

"But what I started out to say was, this girl came up a few days ago, she and her mother, on purpose to be where she could see him."

"And—and does she?"

"Does she nothing?" was the triumphant retort. "He went away yesterday."

"Yesterday?" Sidney repeated blankly. "Oh, my gracious!"

Surprised, bewildered, the girl stared ahead of her. Forrest gone home? Only the day before yesterday they had climbed Bear Den together. The country in summer without Forrest? Such a thing had never happened before. . . . And this other girl had come to be near him. . . . Sidney longed to get away. To think it out alone. To harness action with restlessness. Involuntarily she commenced to cast about for whip and gloves.

"Really, I must," she pleaded. "It's a long ride to Lyndon, and it is dark before seven. The dog is old and can't travel very fast. Grandmother will be so very anxious."

"Blueberry Lane's the quickest way for her, isn't it, Mart? But don't you take it. It's too rough!"

They followed to the edge of the mowing, where they stood calling out directions until she passed from sight.

ROADSIDES were yellow with goldenrod, or purple with chicory and aster. Occasionally a daring maple had thrust forth a branch of flaming leaves. The fruit of the choke-cherry trees hung richly beside the path. Nature was spreading her most alluring riches before Sidney's eyes. But she saw none of it. To her was only the way ahead and these strange new thoughts: Forrest gone home; Forrest and somebody else.

Even if she had not wanted him for herself, he did not seem to belong to any other person. Winter after winter in the city, summer after summer in the country, he had been ready to come when she called.

Particularly during the last six months Life had confronted her, as much as to say: "Which hand will you choose? Right or left?" In one hand were indefinite years on the seventh floor of the apartment house, in the company of an aunt who always knew whether you were singing on the tune; indefinite terms with a German grammar at the school, the odor of whose oiled floors came back to her now in retrospect.

In the other hand was Forrest's love, like a beautiful, rich, protecting garment, to be worn at all times, but to snuggle back into with especial gratitude when the world was cold and cross and unlovely.

Where was anybody at the same time so strong, yet so gentle, so funny, so dear? "Oh, I want him, I want him!" her heart cried poignantly.

Over a rattling bridge they rumbled. Up hill, down hill, "Tiddleump, tiddleump, tiddleump," mile and mile.

"And, now, supposing I should say 'right' and there shouldn't be anything there because, like Stephen, he'd grown tired of waiting? But he wouldn't, he wouldn't!" She urged the pony faster.

"He might," taunted a derisive voice. "This was your day to answer him, and you deliberately refused to. You shoved him aside, and said maybe you'd think about it and maybe you wouldn't. Serves you right. Serves you right."



"YOU'RE MILES FROM ANYWHERE," SHE REPEATED, "AND YOU'D BE FEARFULLY LATE IF YOU WAITED TILL FURTHER ON."

"I'll send him a note as soon as I get back—I'll telegraph right away."

"How can you? You don't know where he is."

"Don't I?" she scoffed. "He probably tells in this."

She felt for the letter in her blouse. There was no letter there.

A hundred sharp pains stabbed her in the heart. It was almost useless to go back. Only the rim of the sun curved above the trees now. Soon the woodsy roads would be dark and there would be no possibility of finding the little white slip of paper. With a flutter of white handkerchief she wiped the tears that rose stinging to her eyes and abruptly brought the pony about.

[Continued on page 102]

THE OLD-FASHIONED COVERLET

By ELIZA CALVERT HALL

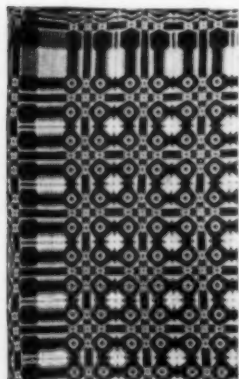
Author of "Aunt Jane of Kentucky", "A Book of Hand-Woven Coverlets", etc.

ALL art is a mystery, but to me the weaver's art is more mysterious than any other. I can see how the painter makes a picture on canvas, how the musician plays a sonata, and how the poet makes a sonnet; but I never look at a weaver's draft, with its simple lines and figures, without a hopeless wonder at the quality of brain that can translate it into a coverlet design like "Double Chariot Wheels" or "Lee's Surrender". To me a hand-weaver is always an artist.

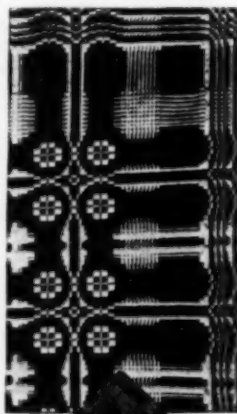
The art of hand-weaving has never been entirely obsolete in this country. The invention of machinery displaced the hand-loom and the spinning-wheel in the lowlands, but in the mountains of the southern states women have always been spinning and weaving after the fashion of their great-grandmothers, sometimes using looms one hundred years old. Of late years the Arts and Crafts movement has taught us the educational value of the hand-crafts, and spinning and weaving are now a part of the courses of study in many of our colleges and universities. People are thinking regretfully of the old looms that were chopped up to make kindling wood, and we are getting new looms from Sweden, for the Scandinavian countries, wiser than we, have never allowed these beautiful arts to fall into decay. With a Swedish loom for a model, an American workman can easily make one, so that now many good looms are being built in our manual training schools. The demand for hand-woven articles is steadily increasing, and weaving may be made a profitable work to-day as it was in the old days.

Many men and women now weave for pastime, and find in the practise of this ancient craft the same pleasure that others find in the practise of music; for music and weaving are very close kin. I know a physician in one of the New England states who has a good collection of drafts, and uses a loom that has been in the family for two generations. The weaver of the "Lee's Surrender" is a business man who has a great talent for weaving, and who learned it by correspondence with several old weavers and teachers of weaving.

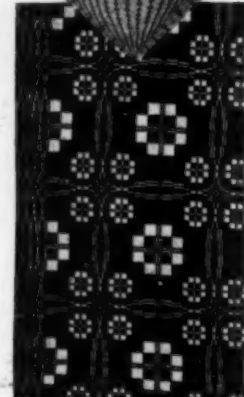
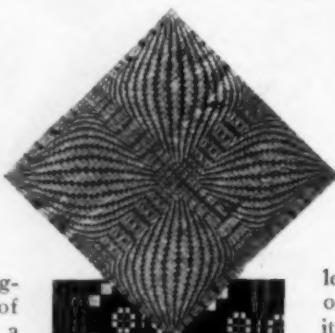
Mrs. Laura M. Allen, a Kentucky woman who teaches basketry and hand-weaving



"LOVER'S KNOT"; THREAD SPUN AND DYED BY THE WRITER'S GRANDMOTHER



IN UPPER ILLUSTRATION IS THE "FLOWER POT" WITH FINE TREE BORDER; JUST BELOW IS "HONEY COMB", ALMOST IDENTICAL WITH "LOORS AND WINDOWS" AND WITH "WINDOW SASH"



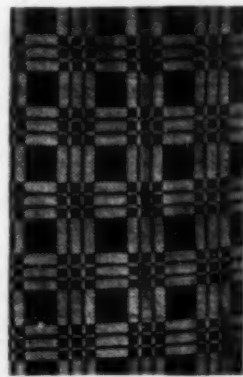
IN THE UPPER ILLUSTRATION IS "MAGNOLIA BLOSSOMS" OR "HICKORY LEAF"; BELOW, A CURIOUS VARIATION OF "LOVER'S KNOT"

at the Mechanics Institute, Rochester, New York, has a remarkable collection of coverlet patterns, and her classes in weaving embrace students from every part of the country.

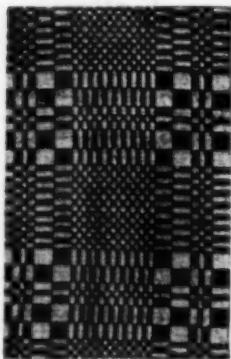
Students in our schools of weaving buy the thread for this work. Sometimes they use both wool and cotton—the cotton thread forming the background on which the pattern is made with the woolen thread; sometimes both warp and woof are of cotton, and the pattern is formed with a mercerized cotton thread which gives the fabric a silky appearance. But in the mountains you find the women spinning their own thread and dyeing it with vegetable dyes made from receipts older than their looms and drafts. Blue of every shade and tint comes from the indigo "blue-pot", madder makes the red dye, maple bark gives a royal purple, spruce pine and chestnut bark both make brown, and the latter does not fade; walnut roots and sprouts give a brown dye, and the addition of a little copperas makes it black. Black Jack bark makes a green dye, hickory bark a beautiful yellow, as do peach-tree leaves and the petals of the Black-eyed Susan. The North Carolina mountaineers call this "The Dye Flower" and its blossoms are gathered and dried to use in making a color like virgin-gold.

I amused myself last summer by making a decoration of Marigold blossoms and found them rich in coloring matter; I also filled a china bowl with clematis paniculata and found the water next day a rich golden color. Willow bark makes a gray dye, the leaves of the cypress tree a cinnamon brown; burdock, St. John's Wort and osage orange make yellow; the common knot grass gives a peculiar blue, and Larkspur flowers yield a similar dye. The rules for making vegetable dyes are usually very indefinite: Boil your barks, roots, leaves, or flowers, add a lump of alum or some other mordant, and dip the yarn or cloth till it is the required color. Very beautiful colors are often produced accidentally and the dyer may never be able to reproduce them.

An American woman, Miss Charlotte Pendleton, has made a study of vegetable dyes, particularly those used in producing the colors seen in European tapestries. When these tapestries



VERY SIMILAR TO "THE CROSS", LACKING ONLY THE "SUNRISE DESIGN"



A SCANDINAVIAN PATTERN WHICH IS KNOWN IN VIRGINIA AS "LASTING BEAUTY"

have to be mended, the problem is to find thread of the exact color of that used in weaving the tapestry. Miss Pendleton takes a scrap of thread from the old fabric, subjects it to tests that determine the composition of the dye, and after repeated experiments the lost color is found and a priceless tapestry is restored to wholeness and beauty. In this way she has re-discovered the secret of a famous yellow

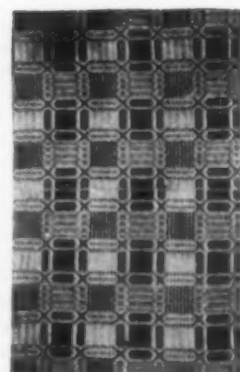
and the wonderfully beautiful Etruscan blue.

If the receipts by which the mountain women make their dyes should ever be lost, experts would be experimenting with the threads of coverlets to find out the secrets of their colors, for, besides the standard colors, such as madder red, indigo blue, walnut brown and hickory yellow, there are shades, tints, and blendings of color as exquisite as any found in Belgian tapestries or Asiatic rugs. I have a fragment of an old coverlet woven perhaps a hundred years ago in North Carolina. The prevailing color is purple, once splendid enough for an Emperor's coronation robe, but now subdued to the fashionable wistaria color, and combined with it is a turquoise blue, a faded pink, and a rich ecru. I saw this splendid bit of color on a tobacco wagon, and when I heard the name of the design I had visions of the field of Waterloo and the allied armies marching into the French capital, for it was "The Downfall of Paris"—and somehow that name seems to match the color.

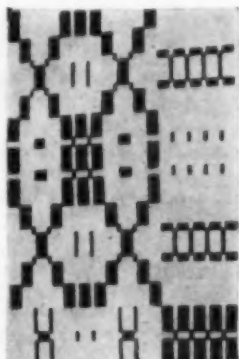
There is one exquisite pinkish yellow color that is often seen in the oriental rugs, and three times I have found it in old coverlets, but I do not know how it was made. The orientals are masters of the color art, but when oriental rugs and American coverlets are hung side by side the latter hold their own both as to color and design. The similarity in design is a deep mystery. How does it happen that French, German, and English coverlet weavers used the same designs that we find in the rugs of Persia, Turkey, and India? Probably the question will never be answered, for the old weavers are dead and their descendants can tell us little of these master-weavers whose coverlets are their only biographies and monuments.

Coverlet weaving seems to be an extinct art in England. Mrs. Laura M. Allen, teacher of weaving in Mechanics Institute, Rochester, New York, happened

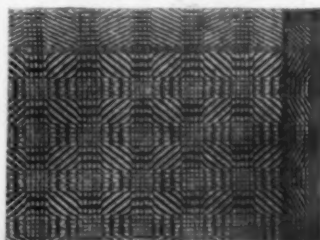
to be corresponding with a teacher of weaving in an English school. Mrs. Allen mentioned the hand-woven coverlet, and found that it was unknown to the English teacher. The latter went at once to the textile department of the British Museum and searched there for some trace of the old English coverlet, but failed to find it. Hearing this, I wrote to a friend who has spent much time in England and asked her to make some inquiries in that country as to the disappearance of coverlets, or "hap-harlots", as they used to be called in England. She did so, and a teacher in the Cambridge School of Weaving replied that though they wove coverlets, the designs they used were all modern. She added, "I am glad to have my attention drawn to an old industry that I fear is dead." Norwich was a weaving center before the introduction of machinery, and in the records of St. Peter Mancroft's Church—records that are perfect from the sixteenth century—you will find many entries: "So and So, weaver of coverlets"—yet the only weaving now done in Norwich is horse-hair weaving for furniture coverings. If coverlet weaving, as we know it, is not wholly unknown in England, it is nearly so.



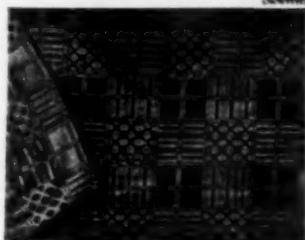
"AUNT JANE OF KENTUCKY", ORIGINALLY KNOWN AS "GOVERNOR'S GARDEN"



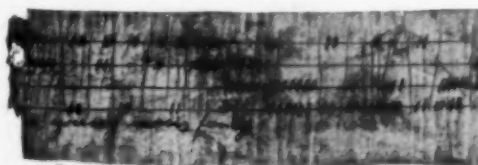
"THE ARROW"; DESIGN PICKED OUT FROM OLD DRAFT BY MRS. LAURA M. ALLEN



IN THE UPPER ILLUSTRATION IS A "SUNRISE" PATTERN; AT THE LEFT IS "TENNESSEE TROUBLE" BOUGHT FROM A TOBACCO WAGON BY THE WRITER; AT THE RIGHT IS "GUM TREE LEAVES", A DESIGN TAKEN FROM A CANADIAN COVERLET



"RATTLESNAKE"; WAVY LINES SUGGEST A SNAKE'S TRAIL



FACSIMILE OF OLD DRAFT USED IN THE KENTUCKY MOUNTAINS

to be corresponding with a teacher of weaving in an English school. Mrs. Allen mentioned the hand-woven coverlet, and found that it was unknown to the English teacher. The latter went at once to the textile department of the British Museum and searched there for some trace of the old English coverlet, but failed to find it. Hearing this, I wrote to a friend who has spent much time in England and asked her to make some inquiries in that country as to the disappearance of coverlets, or "hap-harlots", as they used to be called in England. She did so, and a teacher in the Cambridge School of Weaving replied that though they wove coverlets, the designs they used were all modern. She added, "I am glad to have my attention drawn to an old industry that I fear is dead." Norwich was a weaving center before the introduction of machinery, and in the records of St. Peter Mancroft's Church—records that are perfect from the sixteenth century—you will find many entries: "So and So, weaver of coverlets"—yet the only weaving now done in Norwich is horse-hair weaving for furniture coverings. If coverlet weaving, as we know it, is not wholly unknown in England, it is nearly so.

But while these English women are searching for some trace of an old English coverlet, women in the mountains of our southern states are weaving coverlets whose names and patterns show that they originated in England, Scotland, or Ireland. In Rochester, New York, there is a coverlet, woven in Devonshire, near Barnstable, in the year 1800, whose pattern would be familiar to any mountain weaver in America. Would it not be singularly interesting if American efforts to preserve and gather together some record of these survivals of an old world hand-craft, should be the means of restoring to England an art that slipped away from her on the tide of emigration that ebbed from her shores and went flooding towards the New World more than a century ago?

There are two distinct classes of coverlets; one includes the work of professional weavers, generally men, who learned the weaver's art in Europe. They made the heavy, double-woven coverlets, or those of tapestry weave with gorgeous colors and designs that are bewilderingly elaborate,

[Continued on page 22]

THE WIFE I MADE

By A DISSATISFIED HUSBAND

Illustrated by ENOS B. COMSTOCK

MY WIFE is a good woman. I suppose she is a good wife. She is a nice-looking person; she dresses well; she is always neat; she is a competent housekeeper; she takes good care of the children; she keeps my clothes always mended and in order. She does her duty as the world has been accustomed to prescribe wifely duty, and, by all counts, I should be a happy and satisfied husband. And I am not. I concede to my wife all the virtues and no vices before I make this admission.

I remember the story of a countryman who was strongly urged to marry a certain girl. He listened patiently to an account of the young woman's merits and agreed that she possessed them all. But he demurred at the idea of marrying her.

"But why?" persisted the advocate of the young woman. "What is the matter with her?"

"There isn't anything the matter with her," drawled the countryman, "only I don't like her very well!"

Jenny is all that a wife might be expected to be, and yet I do not find her attractive, or lovable, or interesting. The case would be ordinary enough, except that the fault is mine. I made my wife according to my own ideas, and the result doesn't suit. If I had the thing to do over, I would let my wife alone. I might not like her any the better; but, then, I would not have myself to blame for it. It is too late to do that now. I have done what I have done. I have no right to find one word of fault with my wife; but when I see a young man starting out on a matrimonial career with a lot of preconceived notions of what a woman and a wife ought to be, and a dogged determination to make his wife that kind of a woman, I want to set a red flag in his path and shout "Danger!" And if I could advise the young woman, I would say:

"Don't let him do it! Hold fast to yourself."

Nine times out of ten she would not listen. Love has a peculiar effect upon a woman. It makes her want to drown herself, so to speak, in her love and in her lover. In a man it is different. The more his particular girl thinks of him, the cockier and more certain of his own value he becomes. I doubt if even the most radical and advanced woman starts out in matrimony with a fixed determination to make her husband what she wants; but I believe nine men out of ten begin with an idea that in their superior wisdom, they know what is best for their wives.

I know I started out that way. I am older than Jenny, and most marriages are made on that basis—the man five to ten years older than the woman. I was more experienced, naturally, and Jenny "looked up to me" as a wiser person than herself. I liked the attitude. It gave me a puffed-up feeling of being a great man. We were engaged for about two years, and in that time I got used to the superior idea. I was very much in love with Jenny. She was a lively girl, full of unexpected moods and whims, and yet she was modest and shy under it all. The moods and whims used to irritate me, and I never realized that they charmed me at the same time. I used to long for marriage, when Jenny would "settle down" and cease being so frivolous. At the same time, I never tried to dominate or influence Jenny while we were engaged. Her father believed in giving girls the same freedom as boys, and I knew very well that he wouldn't tolerate my interference for a minute. I held my peace and waited.

In due time we were married. We took a short wedding-trip, and in three weeks were back in our own home. It was an understood thing that Jennie was to do her own

housework. The first morning, she flitted down-stairs and out to the kitchen to get breakfast in a white lace cap and a thing made of silk ribbons and lace set over a white petticoat. She looked pretty enough, and she knew it, for as she poured the coffee, she said, with a gay toss of her head:

"How do you like my negligée, Philip?"

Already I was weighted with ideas of what my wife should be. Instead of a lover-like reply, I shook my head.

"It looks pretty silly to me, for a thing to get breakfast in," I said, not condemningly but still with a certain air of seriousness.

Jenny looked dismayed.

"Why," she said, "I thought you would think it pretty."

"It may be pretty," I said gently, "but what kind of thing is it to wear about a kitchen? I should think a neat print dress far more suitable, and what is more, Jenny," I added, "I should really much prefer to see you in it."

Now, of course, every word of that was true, but I wish that, at that very moment, Jenny had told me her clothes were her affair and not mine. But she didn't! She took out an absurd pocket-handkerchief and sobbed into the corner that she was sorry, and she would wear a print if she had one, but she hadn't. I went over and consoled her, and said that I knew just what she wanted, and would send her home a couple of suitable dresses that day. I sent home the dresses. They weren't particularly pretty, but they were serviceable. When Jenny appeared in one the next morning, I complimented her on her appearance, and she tried to look as if she liked it. At the end of a week, she said she rather liked the plain dresses, as they saved washing. And I approved. So long as Jenny kept young and pretty, her fresh young face above the dresses made me satisfied with my own judgment. But we are middle-aged folks, now; and when my wife comes down to breakfast in a sensible frock of dull gray print that won't show the dirt, I long for something else. We have a maid, these days, and I have an idea that Jenny would look nice in a lacy cap and a clinging thing of some soft blue. I got her one, once, and she looked at me in surprise.

"Why, Philip," she said gently, "What a frivolous thing for a settled matron! And you never liked them—you know how you objected when we were first married. And," she added hastily, "you were quite right."

WHAT could I say? You can't expect a woman to change as you change, to see things one year to suit you, and if you happen to alter your opinion the next, to embrace readily that opinion, also. And that small matter of the negligées and print dresses illustrates the whole problem. It is not safe to make your wife according to your ideas, because your ideas change, and you cannot make her over fast enough to keep up with them.

When I was married, I was certain that I wanted my wife to be a thorough "home woman". Now, Jenny had been a popular girl. She was a social leader in her set, and she had shown considerable initiative and executive power in getting up entertainments for the various philanthropic societies of the town. She liked to be always doing things of this kind; but so soon as she became my wife, I discouraged her social activities. I told her my idea of a wife was of a woman who kept herself fresh for her husband, who met him when he came home with a welcoming smile and a buoyant spirit; that now she would have household duties and if she filled these, she would not be able to do all the other things and keep fresh and sweet for me. I filled this all in with a good deal of love-

making, and won an easy victory. Jenny was busier than she had been, and outside affairs would have been an effort.

As the children came, she was busier and busier and more and more of a home woman. I liked it immensely for many years. My wife did not go about to missionary societies and sewing-circles and teas; she stayed at home and attended to the children. I never had to have late suppers. I liked to have her sit with me in the evenings as I read my paper, liked to watch her sewing or embroidering, stopping for a little love-making, now and then. It was some years before I discovered that when I discoursed fluently on men and things and Jenny listened, that she was listening with a mind on the children's socks or to-morrow's dinner, and that she had very little idea of what I was talking about and practically no interest at all. And then I didn't like it. I wanted an intelligent wife, one who was thoroughly conversant with public and local affairs, one who could appreciate my conversation upon them. And yet, when I thought back, it was I who had filled Jenny's life so full of domestic duties that she had little time for anything else, and it was I who had discouraged "gadding", and clubs—and where else was Jenny to learn of local affairs? As for public matters, I had even discouraged the reading of the daily paper. I remember, not long after we were married, coming upon Jenny reading the account of a Congressional session. She looked up as I came in, and said:

"Oh, Philip, I'm so interested. I want to ask you about this Blank bill." I looked my astonishment.

"Since when have you been bothering with politics?" I ventured. Jenny flushed at my tone.

"Why, it's in the paper," she said, half-defiantly, "and I think I ought to know something about how the country is run, and the things that are happening, don't you?"

Now if there was one thing which I abhorred in my young manhood, it was a strong-minded woman. Jenny's argument sounded dangerous. I sat down and talked long and earnestly. I told her that I did not believe in women "meddling" with politics, that I considered it unwomanly and so forth. She was hard to convince, at first, but I wound up with:

"And I should think that any woman who loved her husband would trust him in such matters. She has her

own world to look after, and he trusts her there. Why she shouldn't put her faith in his powers of determining the outside interests, I cannot imagine." I said this in a deeply injured tone, and, indeed, I felt deeply injured. Jenny wept. She assured me of her trust in me, and solemnly promised to let "men's affairs" alone.

For ten years I was satisfied and so, apparently, was Jenny. And then—well, it so happened that I began to get into politics. I ran for a by no means unimportant office in town and was elected. Before I had been in office a month there called on me one of the women of our town, a Mrs. Gayworthy. Mrs. Gayworthy is the wife of one of our most prominent business men, a woman of about Jenny's age. She is, as I happen to know, an excellent housekeeper, an irreproachable mother, and her husband idolizes the ground she walks on. I did not know much more about her until she called.

"How do you do, Mr. Burns?" she said gaily. "I am a delegate from the Woman's Club, sent to see you about the paving of Main Street." I stiffened at once. But I could not help looking at her, for she was a charming picture in a frock of some soft stuff and a hat with a big sweeping plume. She did not seem to notice my stiffness, but plunged into the topic at hand. When she left, I sat

there rather rueful. She actually knew far more about street-paving than I did, and all about this particular street and its relation to town history, which I did not. I wondered when she had found time to study it all out. I had agreed to do what she wanted—there wasn't any escape, even if I had wanted one, and the street did need attention.

In a couple of weeks I found myself up against the practical problem of selecting the pavement. I was in possession of a lot of advertising material, and half a dozen contractors were urging their claims, political and material; but I wanted the town to get an honest pavement if possible, and I hung back. And, finally, as I puzzled the thing over, I thought:

"Why not send for Mrs. Gay-

worthy? She knows ten times as much about this as I do." So I sent for her. She came at once, and the street-paving was settled in about half an hour. When we were through, and she was drawing on her gloves, I said something in jest about her being my Assistant Commissioner. She turned like a flash.

"If I had my dues, I could be," she said.

"Why, Mrs. Gayworthy," I protested, "you don't mean to tell me that you would like to mix up in public affairs."

"Why, Mr. Burns," she mimicked, "you don't mean to tell me that you have stood still for twenty years? I



THE BRIDE I MARRIED—AND THE WIFE I MADE

simply won't believe it." She smiled. Well, I was in a rather delicate position. She had just helped me in a civil matter; she was a charming woman, and no man likes to think he is unprogressive and old-fashioned. So I managed not to answer by calling in my office-boy and sending him on an important errand, and apologizing for the interruption. But when she had gone, I found myself thinking, "What a woman, what a woman!" and involuntarily wishing Jenny was a little bit like her.

The next week I had to send for Mrs. Gayworthy again on the street-paving business, and this time she put the same question:

"You are not really opposed to women being active in public matters, Mr. Burns?" she asked.

I hedged. "Well," I said, "I have always believed woman's first duty was to her home."

"But one need not fail there," she said gently. It was true: she had not failed, as I well knew.

"But most women," I protested, "know nothing of civil affairs. Their home walls are their boundaries."

"Most women," she said distinctly, "are what their men folks make them. Men want them domestic, only, and women, loving them, are foolish enough to be nothing else."

She went out, and I stood just where she had left me. She had hit home, how hard, I think she did not know. For I thought back to the day when Jenny had wanted to know about world affairs, and how I had persuaded her that they were not for women. I recollected the negligée and the dun-colored house-dresses. Jenny was just that, what I had made her, and that for love of me. And more than that, I began to realize that I was becoming a convert to the very doctrines I had opposed. I liked a woman like Mrs. Gayworthy far better than a woman like Jenny. She was more intelligent; she was more charming; she represented real companionship.

Just as an experiment, I went home and told Jenny all about Mrs. Gayworthy and the help she had given me. She listened patiently and rather disdainfully, I thought. When I finished, she said:

"Of course, it is very nice of her, dear, to help you out, but what a queer thing for a woman to know about—street-paving."

"Oh, I don't know," I said, carelessly. "Women seem to know something about everything, these days." Jenny looked up.

"Why," she said, puzzled, "you always detested that kind of woman, dear."

THERE was the rub. I had detested that particular kind of woman; I had induced Jenny by every known means to be anything but that particular kind—and then I had come to admire what I detested. We went on in the usual fashion, but I took to letting my papers lie around carelessly, in the evenings; in reality to see whether Jenny would notice them. I talked politics casually. The result was disheartening. The conversation would run something like this:

"Myself: 'I wonder what Wilson will do with Mexico.'"

Jenny: "Oh, I do wish they would never fight; it is so horrid."

Myself, grasping at a straw: "Why, Jenny, I didn't know that you were for universal peace." Deep silence on Jenny's part.

Then after a long interval, her voice would again reach me—not discoursing on universal peace! "Oh, Philip, will you look at Jessie's shoes? She must have a new pair."

Night after night, as we sat, apparently happy and content, by our fireside, have I been thus gently sidetracked. And once, when I persisted, Jenny repeated almost the very words with which I stopped her years before:

"Any woman who trusts her husband, dear," she said, "should be willing to leave all such things to him. She has her own world in her home and her children."

And I was silent, but often I wonder what other husbands do when they are confronted with a similar difficulty.

Now, this is where I stand to-day, and it isn't a pleasant situation. Of course, if I insist, Jenny will wear the negligées and study street-paving and go in for an interest in public affairs, but I made her over once. I do not like the result, and I am chary of repeating the process: And, then it isn't going to be an easy thing to accomplish—perhaps, it will be impossible—even if I do tackle it. For a woman's mind and a woman's convictions are plastic enough at twenty, but rather settled at forty. Although Jenny might try, she might secretly always be what she has been for twenty years. Worse than all, I don't want the job. I want Jenny to be something on her own account. I want her to develop independently of me and what I think. For twenty years I have patiently labored to make her what I think, and now I want her to have a personality of her own. I don't know how to accomplish that. I have tried, tentatively, and this is what has happened. Several weeks ago I asked Jenny to go to a meeting of the Woman's Club, to which Mrs. Gayworthy had sent a special invitation. Jenny did not want to go.

IT'S my mending day," she protested, "and, my dear, the children's stockings are in an awful state. Of course, if you really want me—"

"I really want you," I said earnestly; and then, realizing that this was my old form, I added hastily: "That is, I should regard it as a special favor if you would."

Jenny regarded me doubtfully.

"Of course," she said. She went. When I came home, I found her darning stockings by the living-room table, working like mad.

"And how was the meeting?" I asked. Jenny shook her head in her most superior manner.

"A very silly affair," she said decidedly. "Those women had better stay at home and darn their children's stockings. They talked the whole afternoon on that street-paving affair. One of the women asked me about it; but I told her I thought the men were entirely able to take of the matter, and that since you were in charge I felt perfectly safe."

I could imagine the smile that went round that room at that declaration, after my having called twice on Mrs. Gayworthy for help. But I persisted rather timidly:

"Well, after all, the women walk on the street as well as the men, you know."

Jenny looked up at me scornfully. "Yes," she said, "we do. And you eat my pies, but I don't expect you to bake them, nor want you to."

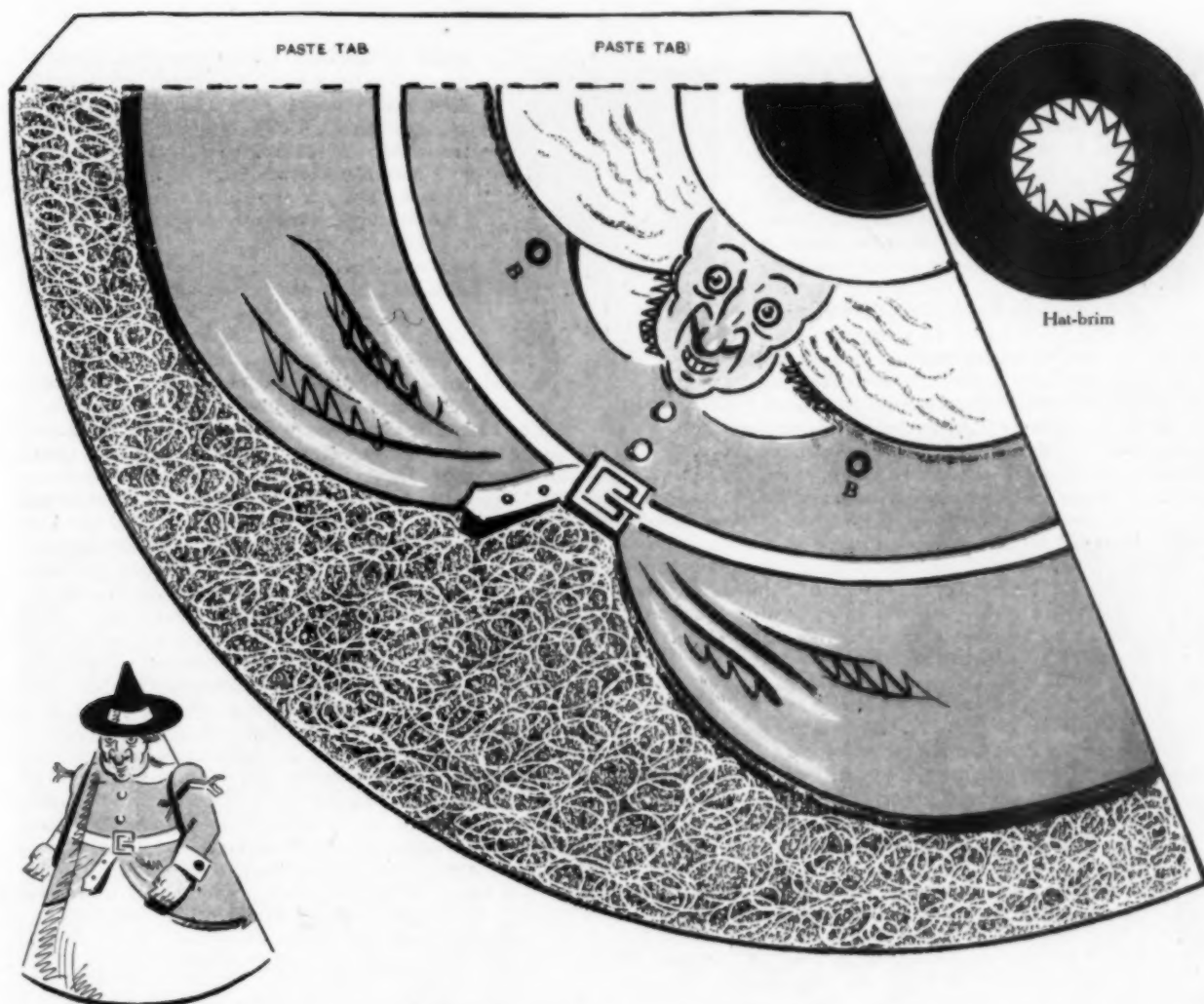
You see where I stand. I suppose it would take me the rest of my days to explain to Jenny that while pies are her job, and house-building is mine, street-paving is a matter of men and women alike, a community affair. Sometimes I am tempted to try, anyhow; sometimes I think I have done Jenny enough mischief in this world without upsetting her now. And, sometimes, I wonder if by the time I had Jenny made over to suit my present notions I should not have a brand new set, and be about as bad off as ever. When I started to make my wife to suit me, I felt sure that my convictions were permanent. Now I know that they are subject to change.

In the meantime, while I am trying to decide what I ought to do, Jenny and I jog along, Jenny happy, unaware that anything is lacking, and I acutely conscious that I am missing in my wife all the things for which I now care most. I still am devoted to Jenny, I always intend to take care of her and to do my best for her, but I cannot conceal from myself that in this I am something of a hypocrite. I no longer love Jenny; and if I had to choose a wife to-morrow, Jenny would not stand the ghost of a chance. The fault is wholly mine. Jenny was a girl with possibilities; I recognize that. If I had held my hand; if my love for her had been so great, or my wisdom great enough, for me to have permitted her to have developed as her Creator intended, I probably would have had a wife whom I loved and admired this very day.

THE HALLOWE'EN WITCH

A CUT-OUT FOR THE CHILDREN

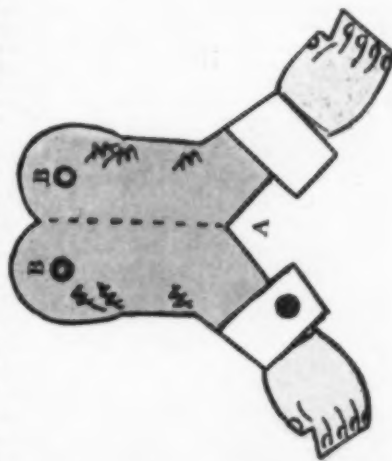
Designed by A. Z. BAKER



The Completed Cut-Out



DIRECTIONS FOR CUT-OUT.—Cut out carefully around the witch, her two arms, and her hat-brim. Bend back all dotted lines A. Paste the tab that is on one side of the witch's body under the edge of the other side, so that a cone is formed. Paste back and front of arms together. Pierce holes at point B on arms and body. Run a burnt match through the hole in the right arm, then through the hole in the right side of the body, out through the hole in the left side, and then through the hole in the left arm. Push the arms up close to the sides of the body, and then split both ends of the match to hold them in place. Cut out inside of hat-brim, following the jagged lines, and bend the little points up. Slip brim over cone on the witch. If you want the brim to stay on permanently, paste the nicks to the witch.



THE COUNTRY COMMUNITY

A DEPARTMENT FOR SOCIAL BETTERMENT

Conducted by

ZONA GALE

WHEN a woman who lives in a rural neighborhood was asked: "Do you have a neighborhood club in your vicinity? Do you do any civic work?" she used to answer:

"Oh, no. You see, we live in the country, and there is no chance for that with us."

But now she answers: "We've been starting some work. You know, we live in the country, and a neighborhood club is just what we need."

It is almost within the last decade that this change has come over the thought of the dweller in the rural community, regarding her surroundings and her relation to them. And now, group after group of rural families, who had never realized at all that they were a group, is emerging from the isolated life of the farming community into the conscious unit of neighborhood, intent not only on the family welfare and the family progress, but on the well-being and the growth of the farming center which they collectively inhabit and compose.

In other words, the spirit of community interest and effort for civic betterment has spread from the cities, where it started, to the small towns, who realize they have the resources to be finer living-places and growing-places for their citizens than ever they have been; to the villages, who realize their few hundred folk are just as precious, and just as worth saving and developing, as the cities' hundreds of thousands; and to the rural communities, who are coming to understand they are not isolated farms, but Group Homes, real neighborhoods, units of community-living, just as distinct as any town.

What a revelation this is! One no longer lives merely "out in the country". One lives in a rural community, extending over miles of fertile farm land, connected by common roads, and inhabited by people who form a neighborhood for which they distinctly want to do something. And this "doing something", in accordance with this wish, is all that civic work is, in town or in country.

Here is a typical letter from one such awakened rural community—this time from a woman in one of the Southern Atlantic states:

I would be glad if you would make some suggestion for a club of some sort in this neighborhood. There are about a dozen families in the immediate vicinity, who live about one mile from three post-offices and general stores, and four miles from four churches. The public-school houses are located near the post-offices. So, you see, we have no public building, but each family has a good home and a large roomy house. There is no club or organization of any kind. And I would like some suggestions for a meeting at the different members' houses once a week to read or sew. I feel sure that nearly all would join and contribute, if we could once get started.

A most significant and beautiful expression is used in this letter—an expression which gets at the heart of the whole subject. It is that word "members". "I would like some suggestions for a meeting at the different members' houses." This realization that we are indeed members of our community is a step toward Paul's great realization that we are "members, one of another".

The unfortunate situation revealed in the letter is that of those three schoolhouses. Why not one schoolhouse? Why should the efficiency of the school be thus impaired? I need not tell most rural dwellers how this idea of one



single schoolhouse has gripped the imagination of rural parents who have for years seen their children go in little groups to country schools badly equipped, with few of the modern advancements of method possible, and with a badly paid teacher in attendance. The watchword of "rural consolidation of schools" is echoing everywhere. One large schoolhouse, well equipped, with modern school-books provided by the county, and a well-paid, wide-awake teacher!

If a neighborhood has such a schoolhouse, the home for the neighborhood club is ready.

If it has a good-sized district school, that may be used, making the seats movable, and extending the platform and providing it with a curtain renders available a little theater, and an open floor space for entertainments and for games. Everybody will come there, because everybody is used to coming there, and the building is the property of everybody, paid for by all.

Suppose that such a neighborhood were to call its first meeting at its schoolhouse—a meeting of the whole community. A man or woman from the community, or from the nearest town, or from the state university, should be asked to be there (for expenses) to speak on some evident need of the neighborhood: A new schoolhouse, good roads, the tuberculin test for milk, domestic science and manual training in the schools, the condition of the rural schools, or some live state or county political issue. Following the speaker, a free discussion may follow, and a committee or committees may be appointed to consult with others on the matter or matters, and report a week or two later, at the same place. At that next meeting, other common interests will be found to need attention, and the step to permanent organization to discuss the common business of that community, and to act upon it is easy and reasonable. All that is needed to start a good-roads movement in many a locality is just such a meeting, at which everybody expresses freely the things which he is now expressing over the fence, or on the way to town.

THEN, after each meeting, there should be a social time, light refreshments, a basket-lunch, games or dancing or music, or all three.

From this, other meetings will develop. The meeting-place may need a lantern, a victrola, even a motion-picture machine! Chain teas begin to be given by the women, and money is raised in various ways—by barn-dances and husking-bees and harvest-suppers and Hallowe'en festivities. For, in all this, the young folk can be enlisted. Trust them! This is the kind of thing which they have thought about on long lonely evenings on the farm. And it is to this kind of thing that the young folk from town will like to come, if they are asked.

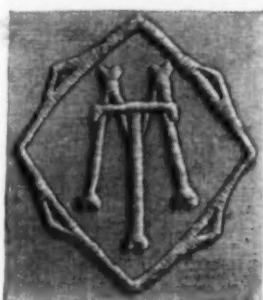
Meanwhile, out come folk from the university, with news about stock testing, and new methods in stock raising and in soil testing and in pedigreed grain. And out come women from the domestic-science department with the new word in food preparation, in food values, in simple household decorations and furnishings and garden planting, which may mean transformations in house and garden. Occasionally, the club meets at the various houses for talk and for reading. A group of women of the neighborhood

[Concluded on page 91]

NEW EMBROIDERY DESIGNS

PRETTY THINGS FOR MANY USES

By HELEN THOMAS



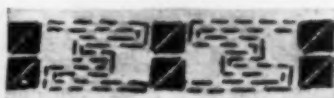
623—Frames for Initials or Monograms to be worked in satin-stitch. For letters $1\frac{1}{2}$ and $2\frac{1}{2}$ inches high. Pattern gives transfers for eleven frames, four illustrated; no letters included.



626—Gladstone Collar. To be developed in organdy, lawn, batiste, or linen. Embroidered in white or a color to match the costume. Solid satin-stitch may be used or a combination of eyelet and satin-stitch. Transfer includes outline for cutting the collar.



628—Effective Banding. Outlining may be used for entire design, or triangles worked in satin-stitch. Pattern contains 4 yards of design $1\frac{1}{4}$ inches wide. This design is suitable for use on costumes, or for decorating table runners, scarfs, curtains, and cushions.



Special—Peacock Pillow Top in cross-stitch. Most attractive in peacock colors upon tan basket cloth. Chart for design, in colors, upon cover of McCall's Embroidery and Needlework book, price 15 cents, with the privilege of selecting one transfer pattern, of any, free.



624—Pillow in Satin- and Darning-stitches. Embroidered with mercerized cotton; two shades blue, for four-petaled flowers, centers yellow; two shades orange for the bell-shaped flowers; green for leaves, brown for stems.



627—Infants' Bib. For this bib, use marking cotton on piqué or linen. For eyelet and satin-stitch, with buttonholed edge.



625—Twenty-three-inch Centerpiece, Willow design. Embroidered in satin-stitch and outlining on white linen, with stranded cotton in three shades of Delft blue. The scallops should be carefully padded before buttonholing.



A McCall Kaumagraph pattern of any design on page, 10 cts. at McCall pattern agency, or postpaid from the McCall Company, New York City.

McCall's Embroidery and Needlework book, in United States, with 1 free transfer pattern, 15 cts.; by mail, 20 cts.; in Canada, 20 cts.; by mail, 25 cts.



THE CHILDREN'S FALL HATS

LESSONS IN HOME MILLINERY—NUMBER XXI

By EVELYN TOBEY

IN BUYING a hat for a child, it is almost impossible to get anything individual in style. The manufacturers may vary the hats with different ribbons, but nothing more. A child, or a young girl is, however, one of the most attractive models to work for, and if you will be her milliner you will find the result satisfactory both to your eyes and your pocketbook. Old hats of the grown-ups can be remodeled, and pieces of material left from the little coats can be used. With a small daughter to experiment upon, you can design your own variations in shapes after you have learned to make the toque, the tam, and the bonnet which are most popular this year. No hat need cost at most more than one dollar.

A toque of seal brown velvet, trimmed with a velvet, satin, or crocheted rose of Indian yellow and green is becoming for a child with brown eyes (Fig 1). A "penwiper" dahlia, like the one in the September lesson, would also be attractive trimming. This toque requires one-quarter yard of velvet on the bias and one and one-third yards on the straight. It saves any waste to buy it cut both ways. The brim or turban band is then made of the bias piece and the oval top of the crown cut from the straight piece.

For the frame, cut a strip of bias crinoline nine inches through the bias. Fold in two (lengthwise), so that you have a double bias four and a half inches wide. Measure this double strip around the child's head, and pin it so that the band will slip on and off easily. Join with a lapped seam, and sew around the folded edge a piece of flat straw braid about one inch wide that you can rip from some old hat. This braid will stay the edge and hold it in good shape. Now, the lower edge of band is ready. Stretch other

edge, or top edge, so that toque will flare a little. Sew more braid on this edge, catching both open edges. Now try the one-fourth yard bias velvet strip around this crinoline form; turn the edge one inch at top and bottom, pin, then sew the raw edges of velvet to inside of crinoline form. The velvet is wider than the band, which will let it lie in wrinkles or drape easily over frame. Where the velvet joins, fold back one edge and lap it over other edge, slip-stitching this seam.

For the crown, cut an oval of paper measuring twelve inches from front to back, and eleven inches from side to side—the diameters between front and sides and back and sides should measure about eleven and a half inches. Try pattern on the straight piece of velvet, and cut. Gather edge with a piece of thread about twenty-seven inches long. Pin this crown around top or flaring edge of band, so that fulness is evenly distributed. Then turn toque inside out and sew crown to brim, taking your stitches about one-half inch below edge of brim. To line it, cut an oval, fifteen inches by sixteen inches, out of old taffeta or any other appropriate material. Turn one-fourth inch all around edge of oval, and gather; then pin this gathered edge inside head-size, and slip-stitch or blind-stitch in place.

In the most popular pattern for children's hats, the crown is cut in five pieces (Figs. 3 and 4). On a piece of paper draw a line five inches long for the bottom edge of one section (See Diagram, Fig. 8). From the middle of this line, draw a line seven inches long at right angles to the five-inch line. Measure on the seven-inch line two inches from each end, and make dots. Through the dot nearest

FIG. 1, TOQUE WITH POIRET ROSE (LEFT); FIG. 2 (BELOW) NEW CURVED QUILLS; FIG. 3 (RIGHT)—FIVE-SEALED CROWN. PATTERNS FURNISHED (EXCEPT FOR FIG. 5) IN McCALL PATTERN NO. 6120, PRICE 10 CENTS



FIG. 4 (LEFT)—FOR BOY OR GIRL; FIG. 5 (ABOVE), THE LATEST TAM; FIG. 6, RIBBON BONNET FOR WEE GIRL (AT RIGHT)



[Con. on page 98]



MANDARIN MODES IN PARIS

How the Parisienne Masters the Traditions of the World

OUR LETTER FROM PARIS

I AM writing, *ma chérie*, from a country house in Normandy. Ah! why do you not know my charming host? Why do you live so far, far from me?

Perhaps, if I describe this place to you I can imagine we are here together in a room with the walls painted a greenish white, not unlike Corsican cheese. Against this background, I see you in your faintly pink and white lace negligée, your fair, gold blondness like veritable springtime, even in this season of the ripening grain.

We live simply; we take our mid-day breakfast in a bright room—green as verdure and filled with flowers. At five o'clock we take tea under a long pergola, partly in ruins, overlooking the golden Normandy fields; and we dine, when nights are mild, by torch-light in the inner court of the château. The walls of this court are pure Louis XIV. Here, on the great table amid exquisite porcelain, glistening crystal, banks of flowers, barricades of fruits, rise cohorts of shining tapers to illuminate the delicious food set before us, while far above spread the heavens, pierced by a multitude of glimmering stars.

This is France—*au naturel*! While in Paris, in spite of M. Bakst's love for all things Persian and in spite of M. Poirer's Hellenic-Egyptian taste, we see an inspiration so marked, so dominant, as to be appreciated as an influence, this season at least, to be reckoned with.

It is no longer one tradition that the Parisiennes follow, it is a thousand traditions—each week a different tradition reigns. For instance, we have had and are having, Persian tunics, Hindoo turbans, Turkish pantaloons,

Athenian sandals, Alexandrian cloaks, Albanian boleros, shawls from Afghanistan, hats—well, hats that come from the moon, so absurd, unreal, and bewitched are they.

Where are we now, you ask? Where, indeed, but in China! A China of softness and mystery. A country of dragons, of chimeras, of wisdom, and of little feet—the China of porcelain and pagodas, of smiles and of silk, of Confucius and of Voltaire.

We see Chinese jackets short and long, with curious sloping lines; we see indentations and scallops, placed one above another in a charming manner; we see emblems like that of a herald of arms conspicuously embroidered. Full tunics sway with the grace of the Far East, and sober robes, straight of line, covered with brocaded flowers, vision an actual, swaying, and brilliant oriental garden.

Even the monstrous and luminous pleated paper lanterns are mirrored in our evening mantles; while Chinese sleeves, of superb amplitude, ennoble each gesture with unique grace. Above all, we find the strong blending of Chinese colors in accord with our modern taste.

After all, we Parisiennes have all the points that China has sought to enforce. Have we not the small feet—naturally? The frail grace? The small head, and last, but not least, the intricate wit? Adorable little one, can you not thus see yourself, my little Chinese?

Votre dévouée

Paris, France.





REMODELING A GOWN

By THE FASHION EDITOR

NEVER before has fashion been so kind to the economical woman. Never before have there been styles so distinctive and full of novelty, nor has the individual, heretofore, had such an opportunity to dress in a manner thoroughly in accord with her individual tastes, ideas, or occupation in life. We have become a specialized nation, and we demand in every detail of life the knowledge of experts and specialists. This spirit of appropriateness, in all essentials of life, has even invaded the field of fashion, permitting a wide and diverse choice of styles to be offered the woman of every calling, from which she may select her gown.

Have you a pretty arm? Then short sleeves are in style. Have you thin arms? Then long sleeves, with frills of net falling well over the hand, are equally the thing. Have you a lovely throat? Low necks—very low necks—are in vogue, while, for the thin neck, high ruches, held at the base with a tight velvet ribbon, are equally in order.

This year the gamut of the scale of style is major or minor, simple or complicated, a folk song or a symphony. Therefore, with a gay heart, no worry, and a keen zest for the undertaking, we can draw our chairs about the evening fire—for the frosts of October are at hand—and, heart to heart, we can talk over the remodeling of our last season's frock.

WE WILL build the remodeling of our frock on one of the two key-notes of the season's styles. One, the combination of fabrics; the other, the tunic, combined with the basque waist, the popular jumpers or the wide girdles. The last two, the girdles and the jumpers, are so diverse in cut and so simple in construction that in selecting one of these for our remodeling we cannot go far wrong, no matter how little our experience.

Two fabrics are undoubtedly in great demand; velvet, first; and broadcloth, second. These are duplicated frequently—the velvet in the velveteen and corduroy, with any of the finely ribbed novelty wools taking the place of the broadcloth.

For instance, if you desire an entire dress of velvet, velveteen, or corduroy, it is in excellent taste; if you desire a gown of plain broadcloth, with the new satin finish, or a needle-ribbed cloth, possibly woven in stripes, both are perfectly correct. But, if you have only a certain quantity of a given material, still good, although old-fashioned in cut, it can be utilized according to one of the following methods:

The narrow underskirt and the jumper, high girdle, or the over-basque waist, can be of one material, such as satin, velvet, velveteen or any unfinished worsted fabrics, while the material of the old skirt can be cut over according to one of the new tunics. This will leave the material of the old waist to be used for the sleeves and guimpe worn under the jumper or high girdle. If, however, this material is lacking, the guimpe can be of chiffon, crêpe, or handkerchief linen. The latter is very smart when worn with a jumper or over-basque waist.

ALTERNATING and intercrossed tunics, one of a fancy fabric, and the other of the plain material, are also good. Underskirts, pleated, of another material, or in stripes placed crosswise, either silk or wool, are most effective. The deep girdles in satin of the same color as the dress, or in black, can have the underskirt as well as the sleeves and upper part of blouse, to match the satin girdle.

Net is one of the fabrics that is adapted to the altering of the house dress. An old satin, taffeta or charmeuse skirt can be cut to make the long straight and narrow underskirt. Over this can fall the full tunic of net, on the bottom of which a moiré ribbon, four inches wide, makes an effective finish. The wide girdle can be either of the old satin, matching the foundation skirt, or it can be of wide moiré, matching the ribbon on the tunic. The net guimpe and sleeves can be low in the neck, with sleeves just covering the elbow, or it can be high in the back, with a small flaring collar, while the front is surplined and crossed. In the latter case, the sleeves can be to the wrist, with frills of net falling well over the hand, and the crossed front simply hemstitched an inch deep as a finish.

One method of remodeling an old suit is to re-cut the skirt according to one of the new tunics, taking the coat and cutting it off, just to the waist and covering the bottom with a looped sash.

Over this, in the material of the narrow underskirt, hangs a short, smart cape. This is especially effective in velvet or velveteen, or in imitation fur cloth.

In fact, for the collar and cuffs of the smartest broadcloth suits, this imitation fur cloth is much used. Military braid is an effective trimming for plain fabrics, while flat black braid will be used to bind the tailored cheviot suits. Ottoman cord is again most popular, and all the dull surface clothes and the so-called needle-ribbed fabrics are the very smartest things from which the suit or costume may be developed.



SMARTLY FLOUNCED FROCKS

For other views and descriptions see page 34

THE RAGE OF THE SEASON

Overdraperies, Flounced, Scalloped, and Pleated,
Are Correctly Cut from McCall Patterns

NO. 6139, LADIES' BASQUE WAIST (15 cents).—A new version of the basque waist is shown in this model, which fastens in the back and has tucks across the front holding the fulness in place. A sash of the same silk ties loosely in the front. The pattern cuts in six sizes, thirty-two to forty-two bust. Size thirty-six requires two and a fourth yards of thirty-six-inch material.

NO. 6096, LADIES' SKIRT (15 cents).—Reminiscent of the crinoline days is the skirt with its many straight gathered ruffles of net topped Margot lace. A charming model, especially when combined with the basque as shown in the illustration. The pattern for this skirt may be obtained in five sizes, twenty-two to thirty inches waist measure. Size twenty-six requires three and three-fourths yards of one material, forty-five inches wide, or twelve yards and one-half of twelve-inch lace flouncing. At the bottom the lower flounce measures about one and five-eighths yards around.

NO. 6157, LADIES' AND MISSES' EVENING CAPE (15 cents).—The vogue for the cape is undiminished. Nothing is more practical for the evening wrap than the long cape of white broadcloth lined with gaily figured silk. This cape is also stunning in black velour. The pattern cuts in two sizes, Ladies and Misses. The Ladies' size requires three and three-eighths yards of fifty-four-inch material.

NO. 6141, LADIES' GIRDLE WAIST (15 cents).—In cloudy gray foulard, with an overcast of pink, and trimmed in plain pink of harmonizing shade, this waist is most charming with kimono-cut sleeves and girdle so wide that it gives a basque effect to the waist. The pattern cuts in five sizes, thirty-two to forty bust. Size thirty-six requires of one material two yards and one-eighth of fabric thirty-six inches wide.

NO. 6052, LADIES' SKIRT (15 cents).—The pattern may be obtained in seven sizes, twenty-two to thirty-four waist. Size twenty-six requires three and three-eighths yards forty-four-inch material, and measures around the bottom three and one-quarter yards. The costume, as illustrated, in the medium size requires three and five-eighths yards for lower pleated section, foundation and girdle; with three and three-eighths yards for upper waist and tunic of forty-inch material.

NO. 5955, LADIES' DRESS (15 cents).—Pattern cuts in seven sizes, thirty-two to forty-four bust. Size thirty-six requires, as illustrated, three and three-eighths yards fifty-four-inch broadcloth and three and one-fourth yards forty-inch velvet. The width of the one-piece lower section is one and one-half yards.

NO. 6102, LADIES' AND MISSES' GIRDLES (15 cents).—The pattern for these girdles may be obtained in five sizes, twenty-two to thirty waist. Size twenty-six requires for the girdle, illustrated on No. 5955, seven-eighths yards of forty-inch material.

[For description of 6160 see page 49]



6139-6096



6141-6052



5955

5955
6102, Girdle
6160, Scallop

FULL SWAYING FLOUNCES IN VOGUE

As the Fulness Increases the Development Must Accord With
the Correct Line Always Attained In McCall Patterns

NO. 6135, LADIES' WAIST (15 cents).—With body and sleeve in one, or with set in sleeves, is this smart waist. The pattern cuts in six sizes, thirty-two to forty-two bust. Size thirty-six requires two and one-fourth yards forty-inch material.

NO. 6149, LADIES' SKIRT (15 cents).—Pattern cuts in six sizes, twenty-two to thirty-two waist. In medium size the costume requires five and one-half yards forty-inch velvet and one yard fifty-four-inch cloth. The lower skirt's width is one and five-eighths yards.

NO. 6133, LADIES' BASQUE WAIST (15 cents).—A smart new waist of the basque variety is this model. The pattern cuts in six sizes, thirty-two to forty-two bust. Size thirty-six requires of one material forty-two inches wide, two yards.

NO. 6121, LADIES' ONE-PIECE STRAIGHT SKIRT (15 cents).—The pattern cuts in five sizes, twenty-two to thirty waist. As illustrated the costume, medium size, requires three yards and three-eighths forty-inch satin, one yard and three-fourths thirty-six-inch silk. The skirt's width is two and one-eighth yards at lower edge.

NO. 6129, LADIES' BASQUE WAIST (15 cents).—The pattern for this stunning waist is obtainable in six sizes, thirty-two to forty-two bust. Size thirty-six requires three yards of thirty-six-inch material. Transfer Design No. 621 used. Price 10 cents.

NO. 6107, LADIES' SKIRT (15 cents).—This skirt pattern cuts in five sizes, twenty-two to thirty waist. Size twenty-six requires three and one-eighth yards of forty-four-inch material for the skirt with circular flounces and three yards and one-half of forty-two-inch material with gathered flounces. The skirt's width is one and five-eighths yards. The first costume as illustrated in the medium size requires three and one-fourth yards of forty-two-inch fabric for lower skirt, flounce and waist and two and one-quarter yards of forty-inch velvet. The second view requires four and seven-eighths yards forty-two-inch material and nine and seven-eighths yards velvet ribbon.



6117



6143-6113



6119

NO. 6119, LADIES' CAPE COAT (15 cents).—The pattern for this stunning wrap may be obtained in five sizes, thirty-two to forty inches bust measure. Size thirty-six requires four and one-fourth yards of fifty-four-inch material.

NO. 6117, LADIES' TWO OR THREE-PIECE SKIRT (15 cents).—The pattern cuts in six sizes, twenty-two to thirty-two waist. For the suit, as illustrated in the medium size, seven and one-quarter yards are required of forty-inch velvet. The skirt's width is two yards.

NO. 6143, LADIES' WAIST (15 cents).—This skirt, cut on the newest lines, may be obtained in eight sizes, thirty-two to forty-six bust. Size thirty-six requires two and three-fourths yards of thirty-six-inch material.

NO. 6113, LADIES' SKIRT (15 cents).—Pattern cuts in six sizes, twenty-two to thirty-two waist. The costume, as illustrated in the medium size, requires four and three-fourths yards forty-four-inch material and one and three-eighths yards twenty-two-inch velvet. The one-piece lower skirt's width is one and five-eighths yards.

NO. 6127, LADIES' REDINGOTE POLONAISE (15 cents).—In the latest mode is this redingote polonaise worn over skirt No. 6117. In velvet, wool, silk poplin, or satin this produces a striking costume. It may be worn with any skirt provided a harmonizing fabric is used for the redingote. The pattern cuts in seven sizes, thirty-two to forty-four bust. Size thirty-six requires three yards of fifty-four-inch material, including the sash. As illustrated the costume in the medium size requires five yards of fifty-four-inch material and one yard and one-eighth of forty-inch satin.

NO. 6057, LADIES' AND MISSES' HATS (15 cents).—Smart indeed is this wide brimmed sailor with saucily poised wing. Velvet, satin and cloth are suitable for its development. A pattern for this hat may be had, along with four other shapes, in two sizes, Ladies and Misses. The sailor in the Ladies' size requires one and one-eighth yards of twenty-seven-inch material.



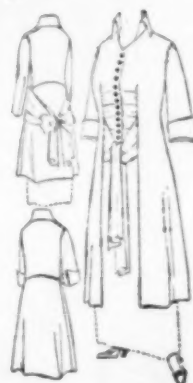
6135-6149



6133-6121



6129-6107



6127





McCall Patterns
THE LONG LINES IN EVIDENCE

For other views and descriptions see page 38



6123-6125
Transfer Design No. 311

6154

DIVERSE REDINGOTE EFFECTS

For other views and descriptions see page 38

6109-6111

THE REIGN OF THE REDINGOTE

The Line Must Be Long and the Fulness Well Placed for the Correct Costume, Easily Obtained If McCall Patterns Are Followed

NO. 6131, LADIES' WAIST (15 cents).—The set-in sleeve, as it appears in tailored waists this Fall, is shown on page 36, in a trig serge model. The pattern comes in seven sizes, thirty-two to forty-four bust. Size thirty-six takes two yards forty-four-inch goods.

NO. 6153, LADIES' TUNIC SKIRT (15 cents).—The pattern cuts in six sizes, twenty-two to thirty-two waist. As illustrated, the costume requires in medium size, four and five-eighths yards plain and one and three-quarter yards striped thirty-six-inch goods. The skirt's width is two yards.

NO. 6157, LADIES' AND MISSES' EVENING CAPE (15 cents).—Not a mere prediction but a reigning mode is the graceful godet cape. On page 36, a new model is shown in velvet diversified by an odd collar. The pattern comes in two sizes, ladies' and misses'. The ladies' size requires five and seven-eighths yards thirty-inch material, or three and three-quarter yards of fifty-four-inch goods and one and one-half yards of thirty-six-inch fabric for the collar.



6123-6125



6131-6153



6154



6109-6111

NO. 6105, LADIES' SKIRT (15 cents).—Two attractive developments of this flounced skirt are shown on page 36. Under the cape the model pictured is broadcloth. In the costume, plain and figured velour combine. For everyday wear, serge might be used for this design. The pattern comes in six sizes, twenty-two to thirty-two waist. As illustrated, the costume requires medium size, four yards forty-inch figured and two and a quarter yards forty-five-inch plain material. At hem, the skirt measures one and a half yards.



6157

6105

NO. 6145, LADIES' BASQUE (15 cents).—Quite the smartest style this season is the quaint basque waist of the dressy costume. The model standing on page 36 is an excellent example of new mode. Velour is used in the development. The design is especially well suited to serge, broadcloth, corded silk or satin. The pattern cuts in six sizes, from thirty-two to forty-two bust. For size thirty-six, made of one material, two and a quarter yards of thirty-six-inch goods are needed.

NO. 6123, LADIES' BASQUE WAIST (15 cents).—The long straight lines that tend toward the redingote are the approved models for the fine fabrics so much worn. Faille, high sheen broadcloth, velvet and novelty woollens are correct for its development. Velvet and cloth, or velvet and ribbed silk are smart. The pattern cuts in five sizes, thirty-two to forty bust. Size thirty-six requires three and a fourth yards of material thirty-six inches wide, with three-eighths yard of forty-five-inch silk.

NO. 6125, LADIES' SKIRT (15 cents).—The lines and combinations of colors and fabrics produce in this model a costume not easily excelled for style. The pattern cuts in six sizes, twenty-two to thirty-two waist. Size twenty-six requires three and three-eighths yards of material, forty-four inches wide. Width of one-piece underskirt, one and five-eighths yards. Transfer Design No. 314 used; price 10 cents.

NO. 6154, LADIES' POLONAISE DRESS (15 cents).—The vogue of the season is for the long polonaise, which with its grace of line is vastly becoming, and in velvet it is the last word in smart costumes. The pattern cuts in six sizes, thirty-two to forty-two bust. Size thirty-six requires four and three-quarter yards of material, forty-four inches wide and five-eighths yard of fabric, twenty-two inches wide for the collar. The one-piece lower section measures one and one-half yards in width.

NO. 6109, LADIES' BASQUE WAIST (15 cents).—Faille, an old tried silk again in vogue, is excellent to develop this waist, broadcloth, repp, or velvet, accord with the lines of this model. The pattern is cut in seven sizes, thirty-two to forty-four bust. Size thirty-six requires three yards of material, thirty-six inches wide, with five-eighths yard of forty-inch material for facing collar and cuffs.

NO. 6111, LADIES' REDINGOTE SKIRT (15 cents).—This smart pattern cuts in six sizes, twenty-two to thirty-two waist. To develop as illustrated, the medium size requires three and seven-eighths yards of forty-inch material for skirt and waist, five-eighths yard of forty-inch material to face the collar and cuffs, with two yards of thirteen-inch flouncing for lower tunic and two and one-eighth yards of twenty-eight-inch lace for upper tunic. The two-piece lower skirt is one and five-eighths yards wide.



6145-6105



6115

6115

6147-6091

6147-6091

FOR THE WOMAN IN THE HOME

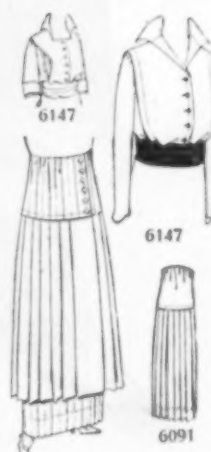
THE present styles, devoid of frill and furbilow, bring to the fore figured, striped and rich fabrics. Among the less expensive weaves are crêpe, percale, chambray and gingham for house dresses, while for the skirt or costume we have broadcloth, serge, velour, or satin admirably adapted to the mode of the pleat.

No. 6115, LADIES' HOUSE DRESS (15 cents).—With the style and grace of a tunic, a detachable apron appears on the frock. The pattern cuts in eight sizes, thirty-two to forty-six bust. Size thirty-six takes four and five-eighths yards striped and three and three-quarter yards thirty-six-inch goods. The three-piece skirt's width is one and five-eighths yards.



6115

No. 6147, LADIES' NURSING WAIST (15 cents).—A closing, cleverly arranged under the pleat, makes this an excellent model for a nursing waist in linen, crêpe, madras, poplin or silk. The pattern in eight sizes, thirty-two to forty-six bust, requires size thirty-six, two and seven-eighths yards forty-inch material.



6147

6147

6091

No. 6091, LADIES' SKIRT (15 cents).—The pattern cuts in five sizes, twenty-two to thirty waist. Size twenty-six, three and a half yards fifty-inch goods. Medium size costume illustrated requires five and seven-eighths yards goods and one and a quarter yards satin, thirty-six inches wide. Skirt's width, pleated, three and three-eighths yards.

6091





BROKEN LINES IN COMBINED FABRICS

For other views and descriptions see page 42

THE DOMINATING LENGTH OF LINE

FABRICS, sensitive to the changes of fashion, appear in supple weaves for autumn wear. Velvet of chiffon quality, broadcloth with a sheen like satin, and satin, more lustrous still, lend splendor to the demi-tailored suit and dressy costume; while, for everyday wear, there are new homespun, tweeds, whipcords and serges of durable quality, well suited to the new styles.

No. 6158, LADIES' COAT (15 cents).—Showing the influence of polonaise styles, the coat of velvet on page 40 flares and supples at the lower edge. Broadcloth, serge or gabardine are other suitable fabrics. The pattern cuts in seven sizes, thirty-two to forty-four bust. Size thirty-six takes four and an eighth yards thirty-six-inch goods.

No. 6052, LADIES' TUNIC SKIRT (15 cents).—Black velvet is the fabric used in the development on page 40. The pattern may be had in seven sizes, twenty-two to thirty-four waist. As illustrated, the suit requires in the medium size, five and three-quarter yards forty-inch material. At hem, the skirt measures one and a half yards.

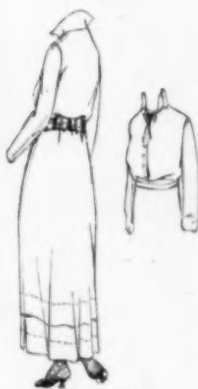
No. 6156, LADIES' BASQUE DRESS IN REDINGOTE STYLE (15 cents).—Broadcloth makes this charming dress. The pattern comes in six sizes, from thirty-two to forty-two bust. Size thirty-six requires five and a half yards of thirty-six-inch goods. At hem, the one-piece lower skirt measures one and a half yards. Transfer Design No. 628 used for the trimming; price, 10 cents.

No. 6033, LADIES' WAIST (15 cents).—With a tunic skirt this waist in serge makes an attractive dress, for street or office wear. The pattern, in seven sizes, thirty-two to forty-four bust, requires size thirty-six, two yards thirty-six-inch fabric.

No. 6155, LADIES' TUNIC SKIRT (15 cents).—In six sizes, twenty-two to thirty-two waist. Costume illustrated requires, medium size, three and three-eighth yards striped, one and a half yards plain, forty-four-inch goods. Width at hem, one and a half yards.



6037-6050, Girdle

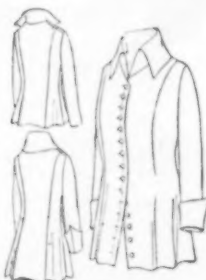


6137-6151



6156

6052



6158



6037



6033-6155

No. 6137, LADIES' SHIRT WAIST (15 cents).—Tailored styles have returned again bringing a sleeve set in with fulness. On page 41, a blouse in gabardine displays the chic cut of the new mode. The pattern is in eight sizes, thirty-two to forty-six bust. Size thirty-six takes two and a half yards of thirty-six-inch goods with three-quarter yard for trimming.

No. 6151, LADIES' THREE-PIECE SKIRT (15 cents).—For the model pictured in gabardine, the pattern is made in six sizes, twenty-two to thirty-two waist. As illustrated, the costume requires, medium size, two and seven-eighth yards plain and one and three-quarter yards striped fifty-inch goods. At hem, the skirt measures two and three-eighth yards.

No. 6021, LADIES' WAIST (15 cents).—For afternoon or church wear, pictured on page 41, are two dressy costumes. The bodice is made from this design, in one homespun, in the other satin and serge. The pattern, in six sizes, thirty-two to forty-two bust, requires size thirty-six of one material, three and three-eighth yards, thirty-six inches wide.

No. 6159, LADIES' DOUBLE TUNIC SKIRT (15 cents).—For this smart skirt the pattern comes in six sizes, twenty-two to thirty-two waist. The costume requires, medium size, five and a quarter yards fifty-inch homespun or three and a half yards forty-eight-inch serge with two and a quarter yards satin. The one-piece lower skirt's width is one and a half yards and it is attached to a two-piece foundation.

No. 6037, LADIES' WAIST (15 cents).—Batiste makes this attractive blouse with seam beading for trimming. The pattern may be had in six sizes, thirty-two to forty-two bust. Size thirty-six takes two and a half yards of thirty-six-inch goods.

No. 6050, LADIES' AND MISSES' GIRDLE BELTS (10 cents).—Made of linen, piqué or vesting, the vest belt adds trig style to the blouse. The pattern comes in three sizes, small, medium and large. The medium size requires one-half yard thirty-six-inch goods.

PROPERLY PLACED FULNESS

Skirts and Blouses That Accord When Developed From McCall Patterns

NO. 6083, LADIES' WAIST (15 cents).—Fashion has revised itself of late, now as pictured, sheer lace makes the body of the blouse while the collar is of heavy satin. The pattern cuts in seven sizes, thirty-two to forty-four bust. Size thirty-six requires one and a half yards of forty-four-inch material.

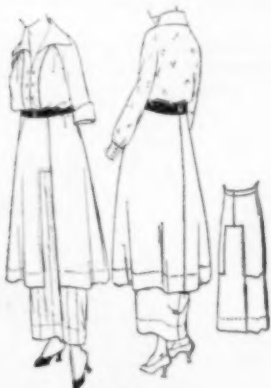


6013-6011

NO. 5998, LADIES' SKIRT (15 cents).—The pattern in six sizes, twenty-two to thirty-two waist, requires size twenty-six, two yards plain, one and an eighth yards striped fifty-four-inch material. The two-piece lower skirt's width is one and three-quarter yards.

NO. 6013, LADIES' WAIST (15 cents).—Featuring the vogue of the soft pleats, a dainty blouse of batiste is shown. The pattern comes in six sizes, thirty-two to forty-two bust. Size thirty-six takes two and seven-eighth yards of thirty-six-inch goods.

NO. 6011, LADIES' SKIRT (15 cents).—Diversified by pleats, the tunic skirt appears in serge. The pattern, in five sizes, twenty-two to thirty waist, requires size twenty-six, four yards thirty-six-inch goods. Width of one-piece lower skirt, one and five-eighth yards.



6083-5998



6083-5998

6013-6011



6132

Transfer Design No. 453

6136

6140

Transfer Design No. 354

6144

6126

AS IN older realms, junior styles show polonaise and basque effects, supplemented by the flaring flounce, full tunic and flowing cape. For dresses, velvety-finished worsted, serge or cashmere is first choice, for coats chinchilla cloth or tweed.

No. 6132, GIRLS' DRESS (15 cents).—The pattern cuts in five sizes, six to fourteen years. Size eight, one and three-quarter yards plain and one yard plaid forty-inch goods. Transfer Design No. 453 used. Price, 10 cents.

THE SMALL GIRL'S

According to McCall Patterns
Swiftly Complete the Frocks

No. 6136, GIRLS' POLONAISE DRESS (15 cents).—Plain and striped worsted makes this chic little dress. The pattern comes in five sizes, six to fourteen years. Size eight takes two and five-eighths yards plain and one-half yards striped forty-inch material.

No. 6140, CHILD'S DRESS (10 cents).—For the dress of batiste pictured the pattern comes in four sizes, from six months to three years. Size two requires one and five-eighths yards thirty-six-inch fabric. Transfer Design No. 354 used; price 10 cents.

No. 6144, BOYS' SUIT (15 cents).—A trig suit of flannel is shown above for which the pattern comes in four sizes, from two to eight years. Of one material, size four requires only two and an eighth yards thirty-six inches wide.

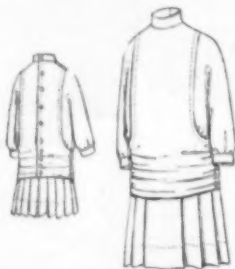
No. 6126, GIRLS' DRESS (15 cents).—The model above is a charming example of the ruffle mode. The pattern may be had in five sizes, six to fourteen years. Size eight takes four and a quarter yards thirty-inch material.



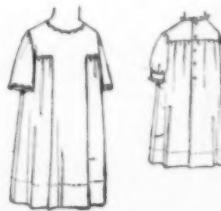
6126



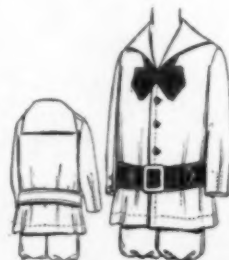
6136



6132



6140



6144



6108—6120, Hat

5788

6138

6106—6120, Hat

6110—6120, Hat

Transfer Design No. 554

WINTER OUTFIT

the Mother of the Family can
for Winter School Days

No. 6108, GIRLS' COAT (15 cents).—With a graceful shoulder cape, the new fall coat appears, pictured on this page, in tweed. The pattern is made in six sizes, from four to fourteen years. Size six requires four yards thirty-six-inch goods.

No. 5788, GIRLS' DRESS (15 cents).—A natty frock for school wear, is the one shown in homespun. The pattern cuts in five sizes, six to fourteen years. Of one material, size eight requires three and three-quarter yards thirty-six inches wide.

No. 6138, GIRLS' DRESS (15 cents).—In the development, velour is used. The pattern cuts in five sizes, from six to fourteen years. Made of one material, four and a quarter yards thirty inches wide are needed for the eight-year-old size.

No. 6106, GIRLS' POLONAISE DRESS (15 cents).—The popular polonaise is shown, made of serge with plaid silk trimmings. The pattern comes in five sizes, from six to fourteen years. Size eight will require three and three-eighths yards thirty-six-inch goods.

No. 6110, CHILD'S ONE-PIECE DRESS (10 cents).—The pattern comes in four sizes, one to six years. Size two requires one and one-half yards of thirty-inch material. Transfers Nos. 554 and 607 used; price 10 cents each.

No. 6120, GIRLS' SET OF HATS (10 cents).—The pattern cuts in three sizes, small, medium and large. Alpine hat requires three-quarter yard, toque five-eighths yard twenty-four-inch fabric, and ribbon hat two yards six and a half-inch ribbon, of silk or satin.



6108



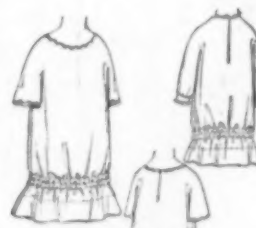
5788



6138

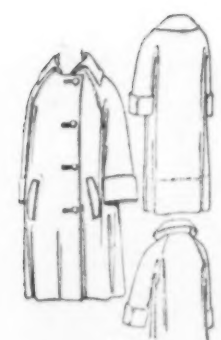


6106



6110

Transfer Design No. 607



5768



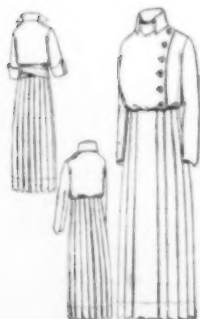
6116



6104



5816



6134



5768
6116
C057, Hat

6104

5816

6134

SMART WINTER FROCKS

NO. 5768, MISSES' COAT (15 cents).—The popular Balmacaan coat is shown above in tweed. The pattern cuts in three sizes, from sixteen to twenty years. Size eighteen requires five and an eighth yards forty-four-inch goods.

NO. 6116, MISSES' TWO OR THREE-PIECE SKIRT (15 cents).—The pattern comes in four sizes, fourteen to twenty years. Size sixteen requires two and a half yards thirty-six-inch goods. The skirt's width is one and seven-eighths yards.

NO. 6104, MISSES' DRESS (15 cents).—The pattern cuts in four sizes, fourteen to twenty years. Size sixteen takes one and seven-eighths yards forty-inch fabric, four yards ten-inch and one and three-quarter yards eleven-inch lace.

NO. 5816, MISSES' DRESS (15 cents).—In five sizes, fourteen to twenty years. Size sixteen, five yards thirty-six-inch goods. Skirt's width one and three-eighths yards.

NO. 6134, MISSES' DRESS (15 cents).—In four sizes, fourteen to twenty years. Size sixteen takes, one material, four and one-quarter yards fifty-inch goods.

NO. 6118, MISSES' BASQUE DRESS (15 cents).—Cut in four sizes, fourteen to twenty years. Size sixteen, five yards forty-four-inch goods. The skirt's width is one and three-eighths yards.

(For descriptions of designs, No. 6057, see page 34; and for No. 6160, see page 49)



6118

6118
6160, Scallops



6112

6122-6124-6057 Hat

6114

6152

6112

6122

6124

6114

6128

6152

FOR THE SCHOOL GIRL

NO. 6112, MISSES' DRESS (15 cents).—In four sizes, fourteen to twenty years. Size sixteen, one and seven-eighth yards forty-inch lace, one and a half yards thirty-six-inch fabric, and two and an eighth yards thirty-inch flouncing.

NO. 6122, MISSES' CAPE COAT (15 cents).—Gabardine makes the smart coat pictured. The pattern may be had in four sizes, from fourteen to twenty years. For size sixteen, three and five-eighth yards of forty-four-inch goods are needed.

NO. 6124, MISSES' SKIRT (15 cents).—In four sizes, fourteen to twenty years. Costume requires size sixteen, four and an eighth yards plain and one and three-quarter yards striped forty-eight-inch goods. Skirt's width is two and five-eighth yards.

NO. 6114, MISSES' DRESS (15 cents).—Four sizes, fourteen to twenty years. Size sixteen, three and seven-eighth yards plain, seven-eighth yard checked forty-four-inch goods.

NO. 6152, MISSES' DRESS (15 cents).—Four sizes, fourteen to twenty years. Size sixteen, three yards cloth, two and one-quarter yards satin, forty-four inches wide.

NO. 6128, MISSES' DRESS (15 cents).—In four sizes, fourteen to twenty years. Size sixteen, two and seven-eighth yards cloth and one and five-eighth yards satin, forty-four inches wide. Width of one-piece lower skirt, one and a half yards.

(For description of Design No. 6057 see page 34)



6128





MODES FOR LITTLE FOLK

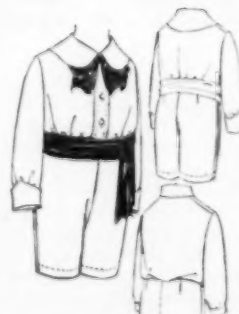
WHEN autumn-time brings to mind the outfitting of the children, one item to be considered well is fabric, not merely pretty fabric to please the eye, but fabric suited to the purpose and cut of the garment. For dressy frocks, there are cashmeres, which combined with silk, rival in beauty the printed voiles and crêpes. Serge flannels, worsteds, homespun and tweeds, durable in quality, offer variety for school wear, made in the natty new princess or tunic styles with trimmings of silk, duvetyne or broadcloth.

No. 6142, GIRLS' DRESS (15 cents).—Akin to styles mother wears are the frocks in Betty's autumn outfit. Above the Sunday best dress is shown, a trig affair of soft cashmere and printed silk made with the skirt in tier effect. The pattern comes in four sizes, eight to fourteen years. Size ten requires two and five-eighths yards cloth and one and a quarter yards silk, thirty-six inches wide.

No. 6148, BOYS' SUIT (15 cents).—With the return of the straight trousers and the blouse effect for the boy, mother can easily make his school suit at home. The approved fall model is pictured in homespun with linen collar and striped silk tie, a sturdy style for every day. The pattern cuts in five sizes, four to twelve years. Size eight takes two and three-quarter yards, thirty-six-inch goods.

No. 6146, GIRLS' PRINCESS DRESS (15 cents).—Reflected in the frock of the growing girl are the long lines of the polonaise, now so popular in adult fashion. An excellent example of this trend of the mode is given in the model of check worsted. The pattern comes in five sizes, six to fourteen years. Size eight takes three yards cloth and one and a quarter yards silk, thirty-six inches wide.

No. 6064, GIRLS' DRESS (15 cents).—Although simplicity rules the small girl's clothes, trig styles are not denied her. The pleated tunic, the smartest of the fall fashions, is cleverly applied to her school frock, pictured in silk and serge. The pattern is obtainable in five sizes, six to fourteen years. Size eight requires only one and three-quarter yards thirty-six-inch cloth and seven-eighths yard forty-inch silk.



6148

FASHION FANCIES

Diverse Needs of the Home Needlewoman Met by McCall Patterns



6103

NO. 6161, LADIES' FANCY DRESS COSTUME (15 cents).—For these different fancy costumes the pattern cuts in six sizes, thirty-two to forty-two bust. In size thirty-six the peasant girl's costume requires, as illustrated, five-eighth yard for bodice, five and five-eighth yards for full-length skirt, one and one-half yards for waist of material, thirty inches wide. On skirt, Transfer Design No. 329 is used for braiding. The dancing girl costume requires five yards for skirt, one and one-half yards for waist of thirty-inch goods and one yard of twenty-two-inch material for bolero. The width of the skirt is three and one-half yards around. Transfer Design, 10 cents.

No. 6103, LADIES' SEMI-PRINCESS COMBINATION (15 cents).—The pattern may be had in seven sizes, from thirty-two to forty-four inches bust measure. Size thirty-six requires two and three-fourth yards forty-five-inch material. The one-piece skirt's width is one and three-fourth yards.



6161

No. 6162, HATS FOR FANCY DRESS (15 cents).—Eight types of hat or head covering are given in this pattern—a Napoleon, Dutch, Colonial and witch's hat, a college, jester's and clown's cap, and a crown. The patterns for these hats may be obtained in one size. The witch's hat, which is also used for the sombrero, requires one and one-half yards of twenty-two-inch material.

No. 6130, LADIES' COAT COLLARS AND CUFFS (10 cents).—These patterns are cut in one size and require of twenty-two-inch material for shawl collar or short turn-over collar five-eighths yard, and for Gladstone three-quarters yard. The cape collar requires one yard of thirty-inch, the revers collar one-half yard of twenty-seven-inch, and the long turn-over three-fourth yard of thirty-one-inch fabric.



6162

No. 6120, GIRL'S SET OF HATS (10 cents).—This pattern set comes in three sizes, small, medium and large. The Alpine hat and the plain toque require each three-quarter-yard of twenty-four-inch material. The ribbon hat, single brim, requires one and seven-eighth yards two and one-fourth-inch ribbon, and one yard six and one-half inches wide.

No. 6150, BOY'S SUIT OF UNDERWEAR (10 cents).—For the small boy this style of underwear is unexcelled. The drawers are long or short. The shirt may be made with long or short sleeves. The pattern cuts in five sizes, six to fourteen years. Size twelve requires three and three-fourth yards thirty-six-inch material for the suit.

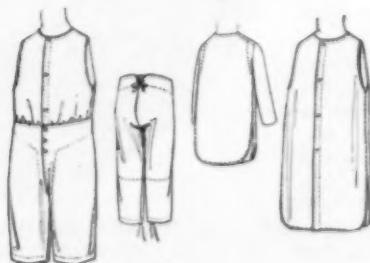
No. 6160, SCALLOPS (10 cents).—Scallops are a smart finish for the bottom of tunics and skirts and this pattern with scallops round, pointed or square is invaluable for obtaining the proper proportions for them. The pattern is obtainable in but one size, but contains four sizes of each style, four, six, nine and twelve scallops to a yard, an easily applied trimming.



6130



6120



6150



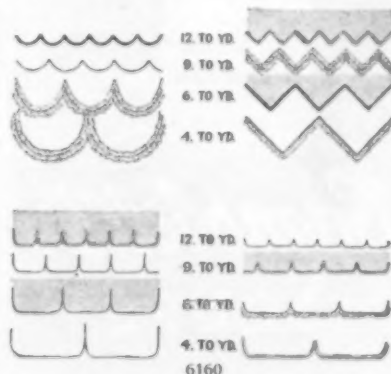
6161

Transfer Design No. 329

6161—6162, Hat



6103

12. TO YD.
9. TO YD.
6. TO YD.
4. TO YD.12. TO YD.
9. TO YD.
6. TO YD.
4. TO YD.
6160



"Yes,
the
Campbell
reputation
certainly
counts
with
me.

"I feel that this
reputation and
the quality which
has made it and
the conscience
behind them
both—are main-
tained in every can of

Campbell's Tomato Soup

"I know that it is al-
ways the same and
always good—pure,
appetizing, rich and
above all thoroughly
wholesome.

"That is why I specify
Campbell's in buying
tomato soup. And
that is why I always
buy it by the dozen.

"Why don't you?"

21 kinds
10c a can



Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL

WORK FOR NIMBLE FINGERS

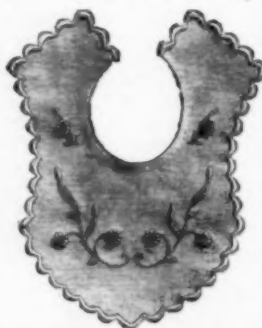
Beautifying Useful Articles with Embroidery

By GENEVIEVE STERLING

THE woman who finds pleasure in the miracles her embroidery needle can work will be interested in the new embroidery designs of the month. A perforated pattern of any design on this page or page 97, including stamping preparation and directions, 15 cents, from the McCall Company, New York City. Not carried by Pattern Agencies. Designs illustrated are also furnished stamped on material.

10423.—Infants' One-Piece Dress. This attractive little garment has the design developed in Appenzellstitch for the tiny flowers, satin-stitch for the leaves, and outlining for the stems. Scalloped edge, and the eyelets through which the ribbon is run at waist are done in buttonhole stitch. Satin-stitch could be used for flowers, if desired. This one-piece dress design, stamped on 45-inch lawn, 35 cents; on 27-inch mercerized poplin, 65 cents. Embroidery cotton, 6 skeins, 15 cents extra. Dress and embroidery cotton, free for three 50-cent subscriptions. A Baby's Cap, 10422, with design to match dress, furnished on lawn for 20 cents, on mercerized poplin, 25 cents; embroidery cotton, 8 cents extra.

10424.—A Serviceable Bib for Baby, as well as an attractive one, is of white piqué. The floral design matches the little dress; and is done in the same embroidery stitches—Appenzell, satin-stitch, and outline. French knots can be used for the centers, and the scalloped edge is, of course, done in buttonhole stitch. Design stamped on piqué, 15 cents; on handkerchief linen, 20 cents; embroidery floss, 8 cents extra.



10428.—A Chrysanthemum Centerpiece. Effective-

ly worked in French knots in three shades of rose for outer rim of half flowers, three of purple for center; for full flowers, reverse this order. Outline stamens in dark green. The circles inside and outside the wreath are rose floss, couched down with purple thread, and purple couched with rose. The leaves are in Kensington stitch in two shades of green. Stamped on Aberdeen crash, 36x36, 50 cents, or free for two 50-cent subscriptions; on ecru linen, 44x44, 75 cents, or free for three 50-cent subscriptions. Floss, 9 skeins, 6 colors, and embroidery thread, 9 skeins, 5 colors, \$1.38 extra.



[Concluded on page 97]

THE KENSINGTON STITCH

Simple Lessons in Embroidery—No. 11

By GENEVIEVE STERLING

NOW that we have familiarized ourselves with most of the simple embroidery stitches, it is time we learned how to do the Kensington stitch. In its more elaborate form, or, rather, applied to elaborate designs, it requires



FIG. 1—THE FIRST ROW OF STITCHES

more skill and artistic ability than any other of the stitches, but we will take for our embroidery lesson only a very simple piece of work—a little pincushion—that even the novice may be able to learn the stitch easily.

The Kensington stitch is a long stitch on top of the material and a short stitch underneath the material, the length of the stitches depending on the size of the design and the size of the thread used. One row of these stitches edges a design, another row of irregular stitches is worked to dovetail closely in with the first row, a third row fits into the second, and so on, (Fig. 2) the number of rows depending on the size of the design.

Except for the outside edge of the design, each row is kept irregular and jagged. By this means, shades can be successfully blended without any ugly contrasting lines. This skilful blending of colors in Kensington embroidery is of the greatest importance. The whole appearance of the work may be absolutely spoiled by the wrong treatment of the shades.

Suppose we begin our pincushion by first outlining the stems, working the little leaves, as we come to them, in satin-stitch. The eyelets for ribbon and buttonholed edge may be left to the last.

After completing the stems and leaves, the flowers will serve for our lesson in the Kensington stitch.

As the best results are obtained when your material is held taut, fasten it in a small pair of embroidery hoops so that we may start embroidering with the little flower at the end.

Begin on the right side of the petal, at the base, and take a stitch with a light shade of pink, directly on the edge of the petal. Your next stitch is a

little shorter, the next a little longer, exactly like long and short stitch (Fig. 1). Go right around the petal in this manner. Gradually slant your stitches so that when the apex of the petal is reached, the stitches are straight, pointing directly toward the center-base of the petal. Always remember that your stitches should slant toward a common center at the base of the motif. The stitches on the edge must be very close and compact to give a clean-cut, solid appearance to your work.

After completing your row of long and short stitches, fasten thread at back. Now take a deeper shade of pink. Again starting on the right side of the petal, turn your work upside down. Your needle should be in position at the base of the petal, a short distance in from the first row of stitches, just between the first and second threads. Now take a slanting stitch well in between the first and second threads in the first row.

Bring your needle out at the side of this stitch well in between the second and third stitches. This time take a slanting stitch back toward the center-base of the petal. This stitch should be a little shorter than the first, to give a jagged appearance to the row of stitches.

Bring needle out at side of this stitch, again in position a short distance from the first row; but now between the third and fourth threads, and continue until petal is completed. Work the other petals in the same way. Use a French knot for center, or a small dot in satin-stitch.

This attractive little pincushion developed in pink, blue, or green, and laced with ribbon to match will make a most acceptable gift for Big Sister or Aunt Julia, and will lend a note of charm to any holiday gift-box.

Editor's Note.—See opposite page for price of this design, stamped material, etc. Miss Sterling will be glad to answer any questions as to embroidering this little pincushion, or any other problems in Kensington stitch, which may puzzle you.



10427—PINCUSHION WITH CONVENTIONALIZED FLOWERS IN KENSINGTON STITCH, STAMPED ON MATERIAL, 25 CENTS

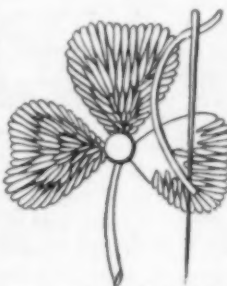


FIG. 2—A CLOVER-LEAF IN KENSINGTON STITCH



Yes, I Cut Out Coffee

Got along with it for quite a good many years, but when indigestion, nervousness and biliousness began to bother, and my heart "kicked up" a little, Wife, without my knowing it, began to serve

POSTUM

Didn't notice much change in taste but began to feel better. Told Wife so, and she said, "there's a reason."

Postum is a pure food-drink made of wheat and a bit of molasses, carefully processed, roasted and blended to give it a Java-like flavour. But it is absolutely free from *caffeine*, the drug which makes coffee harmful to most users.

Postum comes in two forms.

Regular Postum—must be well boiled. 15c and 25c packages.

Instant Postum—a soluble powder—made in the cup with hot water—**instantly!** 30c and 50c tins.

Grocers everywhere sell both kinds, and the cost per cup is about the same.

"There's a Reason" for

POSTUM



"This Belding Tag Guarantees Me a Satisfactory Lining"

in my ready-made Cloaks, Suits, Jackets, etc. In purchasing a garment I always see that Belding's Bell-Shape Tag is attached, because it means that Belding's Guaranteed Lining Silk is used. Should the old lining prove unsatisfactory I get a new lining free.

BELDING'S PURE DYE SILK FABRICS

Will Not Split, Rip or Tear

They are guaranteed to give satisfactory wear. The name Belding's is woven into the selvedge. Look for it. It protects you against adulterated, worthless silks that are flooding the market.

Belding's Tearless Petticoat Silk

for Petticoats, Waists, Dresses and Skirts

Retail Prices, Belding Silks. Sold at Dry Goods Stores. Satins, \$1.00 per yard.

All silk medium weight, \$1.25 per yard.

Heavy weight, \$1.50 per yard.



BELDING BROS. & CO.

New York Chicago St. Louis Philadelphia Boston
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Also Manufacturers of Belding's Sewing Silks and Belding's Embroidery Silks

Hallowe'en Games and Gayeties

By ELEANOR OTIS

HALLOWE'EN! What a world of magic in the word, taking us back, as it does, to the Middle Ages, when black art flourished, and witchcraft reigned on every side! For the maiden just arriving at that



mystic age when the "brook and river meet," when girlhood ends and womanhood begins, All Saints' Eve with its promised glimpses into the future, is preeminently a day of thrills and wonders.

A witches' fête will prove a jolly way of celebrating Hallowe'en, for there is a delightful informality about such a gathering. Black calico robes for witches and wizards are easily made, and broomstick horses grow in every home. Black and yellow are the Hallowe'en colors, and pumpkin lanterns befit the day; but if you cannot get them, shoe-boxes make a good substitute. Paint them black, then cut a grinning face in each side, and paste yellow tissue-paper back of it. A small candle-end stuck in the bottom of the box and lighted makes the lantern complete. Have a row of these leading from the side-walk to the house or hung among the trees on the lawn for decoration.

Within, you can get a fine effect, if you are willing to go to some trouble, by covering the walls for half their height with yellow cheese-cloth, and pasting over this irregular splashes of black paper, broad at the base and tapering at top, like smoky flames across the glowing yellow. Yellow shades on the lights give a pretty effect, and walls with a frieze of black cats and witches cut from black cardboard or paper are in keeping.

OF COURSE, the ancient customs of bobbing for apples, blowing out candles, and gazing into mirrors, never grow stale; but if faith in these has waned, here are some new tests which will give accurate views of the future. Wisdom and wealth, luck and love, we all desire, and according to Hallowe'en traditions, we can determine our share of

these desirables by the following signs: For wisdom, a book-race is the criterion, and it proves great fun. Each guest lays two books on her outstretched hands—fairly large magazines being best for the purpose. The right hand represents wisdom, intellectual attainment; the left hand that practical gift best described as "horse-sense". A line is formed, and the hostess leads it at a quick pace about the rooms, and, if possible, out into the yard, around and about, over ditches, and between hedges. Holding the books with the fingers is forbidden, and she who lags behind in the race must drop out. When all have reassembled at the starting-point, panting and laughing, many a book will have dropped by the wayside, and no seer will be required to declare who is to make the race of life with wisdom and common sense always in hand.

LACKING wisdom, there may be luck; so, a try for that is now in order. For this, three circles are drawn on the floor; the first is marked "Lucky"; the second, "Luckier"; the third, "Luckiest". Each one now stands at a given line and has three throws with a horseshoe at the circles.

If one touches any circle, it decides the thrower's luck for that year; if none of them are touched, then the thrower remains a "luckless wight."

Wealth is an important matter, also; so each is anxious to learn her chances for the year.

For this test, three boys stand about the room, each with five clean white pebbles in a tin vessel. An old German charm-book says these stones should be chosen from the River Rhine on the night of a new moon, but surely our American rivers will do as well, provided the moon is right. The seeker for wealth is blindfolded, and placed in the middle of the room. The vessels containing the stones are shaken, and, following the noise, she tries to reach the pebbles. As she approaches one of the vessels, the holder



DABBING IN THE MAGIC OF THE AGES

[Concluded on page 53]

Hallowe'en Games and Gayeties

[Continued from page 52]

stops shaking it, so there is no noise to guide her to it; but if her lucky star was shining the night the pebbles were gathered, she will go straight forward and find the stones, before she turns to try for others. Those holding the pebbles must stand still, and the seeker for fortune is given five minutes to try her luck. Every pebble she gets represents a "priceless boon", so her year will prove profitable if she be active and successful.

NOW comes the real reason for Hallowe'en—that for which all the white magic of the ages must be used—the question of love. Wealth and wisdom may come and go, but every maiden must know what the future holds for her in the way of love. A simple but effective test is as follows: A large bowl of water is brought in, and a cork wedding-ring bobs about on its surface. Each maid takes a fishing-rod made of a stick, a string, and a bent pin, and sets out to angle for the ring. But the water is strewn with blades of grass, and as mine hostess stirs the water constantly, the fishing is no easy matter. Three minutes milady is given, and for every bit of grass that entangles her hook the wedding is delayed a month. If the three minutes pass before that elusive wedding-ring is captured, there will be no wedding bells that year for the fisher-maiden.

For the young men, this test, used in the days of our grandmothers, but which has never lost its power, is ready: The maidens take their places in a circle, their hands behind them, and a young man stands in the center of the ring.

A SMALL paper or celluloid heart—our grandmothers used a silver one, but hearts are hearts, no matter of what they are made—is passed rapidly from hand to hand in the circle. When the young man calls the command, the girls place their closed fists before them, and he grasps the hand that he thinks holds the heart. It is whispered that a maiden who loves him usually manages to be holding the heart. If his guess is correct, he can claim the heart of any girl in the circle for the coming year. His she must be that year, and in olden times he so improved his opportunity during this "courtin' year" that milady usually remained mistress of his house and heart forever. So be careful, young ladies, how

you play this game, for it may be a game of life! Be sure the right one wins.

Matching partners, always fun, becomes a serious matter at Hallowe'en, when every slight happening carries some portent with it. An amusing way of matching partners keeps the boys busy for quite a time. For this, mine hostess has collected from each girl some little token, a bit of lace like that on her dress, maybe a button, or a strand of hair. Each little telltale scrap has been enclosed in a tiny envelope, with this verse written upon it:

It may be only a ribbon,
It may be a lock of hair,
But it may prove your fate,
So search for your mate,
And see that you match with care.

Each youth chooses an envelope, and, at a given signal, the envelopes are



NO WEDDING BELLS THIS YEAR UNLESS YOU CATCH THE RING

opened and the matching begins, lasting for five or ten minutes. At the end of that time, all the boys who have not found their partners are declared by the hostess to be hopeless old bachelors, and a matrimonial agency is opened for their benefit. At the agency, they must present forfeits with their envelopes; in return, they are given the names of their partners, but the forfeits must later be redeemed by love songs, impromptu poems on love, or essays on marriage; anything, in fact, to appease the little god they have so grievously offended.

Editor's Note.—All of us like to strike an original note in our entertaining. Miss Otis, our Entertainment Editor, is bubbling over with ideas for every kind of party, luncheon, or dinner. She will gladly offer suggestions by mail if a stamped envelope accompanies your inquiry.



Like a Breeze From Elf-Land

Is the fairy, flavoured
goodness of

Post Toasties

These thin wafery bits of
toasted Indian corn have a
delicate sweet taste that is
long remembered.

Only the hearts of the corn
are used; perfectly cooked,
daintily seasoned, rolled paper-
thin and toasted crisp and
brown, retaining all the appe-
tizing flavour of the corn.

Served with cream, also
with fresh fruit and a sprink-
ling of sugar—Toasties are
distinctively delicious, and

"The Memory Lingers"

"The Tale of the Toastie
Elfs," a fanciful little story
illustrated in color, will be
mailed to any address for a
postage stamp.

Postum Cereal Company, Limited,
Battle Creek, Mich., U. S. A.

Canadian Postum Cereal Co., Ltd.,
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"Kabo Means Good"

IF you could see how corsets are made, you'd begin to realize what an important matter the selection of your corset is.

Don't make the mistake of buying any corset by its appearance; that's all right for waists and dresses, but the value of corsets lies in what they *do*, not how they look in the store.

KABO

"The Live Model Corset"

is the greatest value for your money, because this corset gives you most in correct style and in long wear.

For thirty-five years we have studied corset styles and corset making; we give big value and are always up to the minute in style; we make Le Révo corsets to sell up to \$25; Kabo Brassieres and Kabo Garters for men, women and children.

Be sure to get the new Fashion Book C. Ask your dealer or send to us direct. It's free.

Kabo Corset Company
Chicago New York San Francisco

MAKING THE BULB GARDEN

By EBEN E. REXFORD

THE secret of success in growing bulbs consists in three things: good stock, proper preparation of the soil, and planting at the right time. Cheap stock, cheap in quality as well

as price, will never give good results. I know of no class of plants in which superior quality is more important. If you wish to grow the finest possible flowers in the bulb garden, it is absolutely necessary to make use of the best stock obtainable; this our leading dealers obtain each season from the growers who know bulbs from A to Z,

and who send out only those which are perfect in development. These growers guard so carefully against mistakes regarding variety that you can be quite sure of getting exactly what you want—a matter of importance when you have in mind a color-scheme which can be carried out only by the selection of kinds upon which you can depend to furnish exactly the color needed to produce the desired result.

Buy your bulbs from reliable dealers only. I mean those firms which have established a national reputation for honesty and fair dealing. They never misrepresent, never take advantage of your ignorance, but give you your money's worth every time. Though their prices may be somewhat higher than others', you will be perfectly satisfied with their prices when your plants bloom, especially if you compare them with those grown from cheap stock.

The preparation of the soil is a matter of prime importance. Bulbs will grow, after a fashion, if you simply make a hole in the ground, drop them into it, and cover them with a few inches of soil; but in order to cultivate them well, you must spade up the soil to the depth of a foot at least—a foot and a half is better—and work it over and over until it is as fine and mellow as it can be made. If the soil is inclined to be heavy, it is a good

plan to add enough sand to make it friable. No soil suits bulbs so well as a sandy loam, and if you are to grow bulbs, and have a sandy loam in your garden, you may consider yourself fortunate.

Whatever the soil may be, it should be heavily manured. The ideal fertilizer for this class of plants is old, thoroughly rotted manure from the cow-yard, used in the proportion of one part manure to two parts soil. If not readily obtainable, a substitute for it is bonemeal. Use two grades of this—the finely-ground article for immediate effect, and the coarse for more permanent results. Apply it in the proportion of two pounds to each square yard of surface—a pound of each kind mentioned—mixing it in thoroughly with the soil before the bulbs are put into it.

MANY persons are under the impression that bulbs may be planted any time during the fall, and that it does not matter much when, provided they are put into the ground before it freezes. This is a mistake. They should go into the ground early enough in the season to allow them to form good, strong roots

before the winter. I make it a rule to have every bulb I plant in the ground by the middle of September, if possible, and I never plant any later than the first of October.

Early planting gives the bulbs a chance to fully develop the roots which will be needed to sup-

port them the next spring, when flowering-time comes. Bulbs planted late will be but partially prepared for the demand

which will be made upon them in the spring, cold weather having interrupted root-development shortly after it was begun. In consequence of this interruption of the work which ought to have been completed in the fall, the work of root-growth and the production of



BRIGHT HARBINGERS OF SPRING



THE LUXURIANT DOUBLE TULIP

[Con. on page 55]

MAKING THE BULB GARDEN

[Continued from page 54]

flowers goes on at the same time in the spring, thus putting double duty upon the plant at a time when it ought to confine all its efforts to the production of flowers. It is impossible for a plant to do itself justice under such conditions. Bulbs planted very late seldom bloom; if they do, they give but a few inferior flowers that afford little pleasure. Therefore, if you want fine blossoms from your bulb garden the first spring after planting, be sure to get them under growing conditions early in the season. Send in your orders just as soon as the fall catalogues of the dealers are received. Prepare the ground while you are waiting for bulbs to arrive, and plant them as soon as possible after they reach you. Never leave them exposed to light and air. If you cannot plant them at once, either leave them in the package in which they come until you are ready to plant, or wrap in paper and put in a cool, dark place.

Such bulbs as the tulip, hyacinth, and narcissus should be set about three inches below the surface, and six inches apart, as a general thing. Of course, the distance apart will depend largely upon the plans you have in mind. To produce solid effects of color, they must be set close. Some writers on bulb-culture advise deeper planting, expecting, by this means, to avoid injury to the bulbs by the heaving or expansion of the soil under the action of frost. But I prefer shallower planting because I think the bulbs come forward better in spring when there is less depth of soil for the sun to warm. It is quite easy to secure the effect of deep planting by

covering the beds with leaves or horse manure to the depth of six or eight inches. I apply whatever covering is given just before I think the ground is likely to freeze and stay frozen; the slight freezes in fall will not injure the bulbs. Unless some covering is given for the winter, many bulbs will be severely injured, if not ruined, as the action of frost will break the new and tender roots, and often heave the bulbs almost to the surface.



BULBS WILL PROVE A DELIGHT IN YOUR WINDOW



HYACINTHS ARE GOOD BLOOMERS FOR A BORDER

Never plant bulbs of different kinds in the same bed. Each kind is most effective when planted by itself, and, so far as possible, keep each color separated, unless planting varieties whose combination of colors would result in a harmonious whole. Red, blue, pink, and purple hyacinths, lovely as they are by themselves, do not produce a color-chord that is pleasing to the eye which has color-sense well developed. By keeping these

colors apart, or by separating them with white varieties, the effect will be far more satisfactory than can be obtained by miscellaneous planting. In order to make sure of special colors, it will be necessary to order named varieties. This will add considerably to the cost of a bulb garden, but I feel sure that the result will prove to you that the extra money was well invested.

Your dealer will supply you with full information as to the various

kinds of bulbs, and details for the special treatment of individual ones, according to your locality. He will also advise you about the choice of bulbs desirable for the window garden, and the care that must be given them.



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THE HOME DRESSMAKER

Lesson 44—Ladies' Redingote Polonaise

By MARGARET WHITNEY

HARKING back to the days when the long coat was the rage, this season has revived not only long separate coats but all the redingote effects. The charm, the usefulness, and the smart lines of the redingote follow along the lines of the long tunic. In fact, so well has the tunic allied itself with the redingote that basque and tunic have joined hands, and the redingote polonaise is the result.

No model is so easily made at home, so inexpensive in cost, and so adequate for the best winter frock, utilizing a skirt no longer new, than the McCall Pattern No. 6127. The fabric of the skirt need not match the material of the polonaise; even different colors can accord, or a color combined with black will be the height of fashion. In fabrics, also, is a difference permitted. It is the correct thing to use a different surface and weave, combining broadcloth and velvet, broadcloth and satin, broadcloth and faille, as well as broadcloth and velveteen or velour. The new fur-like cloths are excellent for the straight simple skirt to be worn with this basque-polonaise, if of velvet, velveteen, broadcloth, satin, or corded silk.

THE model I have selected for this month's dressmaking lesson may be developed in serge, needle-ribbed gabardine, silk, velvet, or velveteen. In serge, worn with a striped or plaid skirt, it will be practical and serviceable. However, black repp, which is one of the season's favored fabrics, is used in the development I have selected. The underskirt can be of velvet, velveteen, satin, or a rough-surfaced fabric. If color is desired, in place of black, select dark blue, rich plum, brown (*tête de negre*), or a dark soft green. Covert colors are also in vogue, and gun-metal shades of gray are excellent, when combined with fur.

The materials necessary are: McCall Pattern No. 6127, Ladies' Redingote Polonaise, 15 cents; $2\frac{3}{4}$ yards of 54-inch repp, \$1.59 a yard, \$4.57; $\frac{1}{2}$ yard of satin, 54 inches wide, \$1.98 a yard, 99 cents; $\frac{1}{4}$ yard of linen, 27 inches wide, 80 cents a

yard, 20 cents; $\frac{1}{2}$ yard of skunk banding, $\frac{1}{2}$ an inch wide, \$2 a yard, \$1; $2\frac{3}{4}$ yards of skunk banding, 1 inch wide for the bottom of tunic, at \$2 a yard, \$4.25; one dozen velvet-covered buttons, 60 cents; 2 spools of sewing-silk, 20 cents; and a card of snappers, for the closing, 10 cents. This produces, at a total cost of \$12.06, one of the smartest and most serviceable of the new models in size 36.

Before cutting the material, study well the diagram, Fig. 3. Then, after placing the repp on a flat surface, folded lengthwise of material, with selvages pinned carefully together, see that all wrinkles are eliminated, and place paper pattern pieces on fabric according to diagram, Fig. 3. Place pattern-piece F at extreme right of fabric, having front of waist on the straight thread of goods. Pattern-piece O, the lower back section, must be placed to extreme left on fabric, with the three crosses (+++), on fold of goods, thus avoiding a seam in center-back of skirt of redingote. For the same reason, the back of waist, B, is to be placed with the three crosses (+++), on the fold of goods. The sleeve pattern, S, fits in between pieces F and O, with the four circles placed on a straight thread of fabric.

THE pattern pieces placed in proper order, carefully mark all perforations and notches, to be followed in cutting out the garment.

Begin sewing by gathering the side-front edge of waist at dart, between crosses (+), and sew to plain adjoining dart-edge between single large circles, with edges even. Insert silk or satin sash, slightly gathered, in this dart seam, having the 8-inch sash held in to $5\frac{1}{2}$ inches, extending up from bottom of front of waist. Follow this by stitching seam along line of the long perforations, sewing correspondingly single small circles together, above where sash is inserted to complete dart.

Repeat this treatment for other side-front of polonaise, and proceed to fold



FIG. 1—LADIES' REDINGOTE POLONAISE NO. 6127, SKIRT NO. 6117

[Concluded on page 57]

THE HOME DRESSMAKER

[Continued from page 56]

under front edges of waist at double small circles, and stitch to position $\frac{3}{4}$ of an inch from edge of hem.

Upon front of waist pattern are five crosses (+), with a single circle above each cross. Crease material at each cross, bring crease to single small circle above, and tack to position, for pleats. This makes five pleats in front of basque. Place a button on each pleat and each space, and, equally spaced, a row of buttons extending to neck. Under each button a snapper is placed in order to avoid working buttonholes for the front closing.

Fold under lower edge of piece B, $\frac{3}{8}$ of an inch; lap this over upper edge of piece O, as notched, centers and edges even; and stitch close to the turned-under edge.

Baste side seams of redingote together, with triple notches matching and edges even, and follow by basting shoulder seams together. Try on, remembering that this polonaise is not tight-fitting, but should hang free from the shoulders with waist notches at waist-line. This may necessitate a slight readjustment of the shoulder seams. Do this, if possible, by taking up or letting out an equal amount from front and back. Now, fit under-arm seams, if necessary, and stitch both under-

sleeve toward front. Turn under edge of sleeves $\frac{3}{8}$ of an inch, and face with bias silk an inch and half wide.

Turn back front and bottom of polonaise $\frac{3}{8}$ of an inch, cover raw edge with narrow silk binding tape, blind stitch to body of polonaise, and run to the turned over edges.

Cut the collar double, according to pattern-piece C. Sew on wrong side, turn the collar, baste, and press edges. Sew collar to neck edge of waist, as notched, with center at center-back, and edges even. Adjust collar to fit easily, and snip both waist and collar to conform to the curve of neck, in order not to pull or bind. Cover raw edges with a bias strip of silk, taking care to have it amply full. Turn collar over on outside at small circles.

Duplicate the color or the material of the skirt in the buttons, if possible. This season buttons play a large part in the trimming of the suit. Often they are large and party-colored, but not necessarily round. Oblong buttons are in great vogue, and onyx or bi-colored stones combine the colors of the fabrics used. To this end, covered buttons are excellent, to carry out the color scheme exactly. For the front closing, the long



FIG. 2—BACK VIEW, AND SASH TIED IN FRONT IN THE OTHER DEVELOPMENT OF THE SAME MODEL.

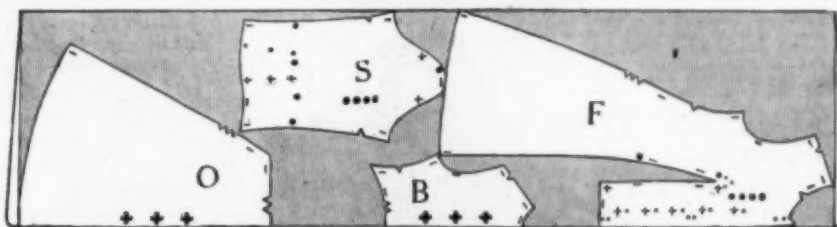


FIG. 3—DIAGRAM FOR CUTTING THE BROADCLOTH
(F) Front of waist and lower front section in one piece; (B) Back of waist; (O) Lower back section; (S) Sleeve

arm and shoulder seams along line of long perforations, having notches matching and edges even.

Crease the sleeve, pattern-piece S, at the three crosses, then bring crease to the three single small circles, and stitch to position. Stitch the seam of the sleeve, following line of long perforations, with notches matching and edges even.

With an iron, not too hot, press open sleeve, shoulder, under-arm, and dart seams. Follow by gathering upper edge of sleeve between crosses, place seam of sleeve at under-arm seam of waist, with large circle in top of sleeve at shoulder seam, having the four large circles in

tunic front, the coat sleeves, or any place where a slash or an appearance of a decorated opening is given, buttons are in order. Small silk-covered or crocheted buttons are placed close together, in fact, almost touching, just as on some of the lingerie vests and collars small linen-covered buttons are placed on both sides, hiding the hooks of the closing.

Editor's Note.—Mrs. Whitney will be glad to advise you as to the making of any garment. Write to her concerning any difficulty you may have, stating the matter clearly and enclosing a stamped, self-addressed envelope for reply.

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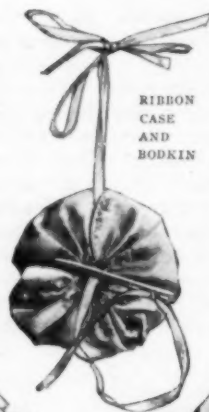
CHRISTMAS IS COMING

By CARRIE D. McCOMBER

A VARIETY of articles, not only attractive but really useful, can be conjured from the leftovers of the family ribbon-box, or inexpensive lengths from the ribbon-counter remnant tray.

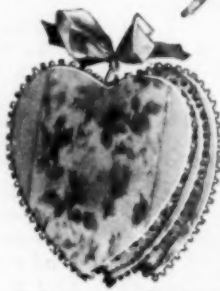
For an easily made manicure tray, use a pair of six-inch oval embroidery hoops, ten yards of half-inch satin ribbon, a ten-yard piece of lute-string ribbon (silk seam-binding, at the notion counter), seven inches of three-and-a-half-inch figured ribbon, and a whalebone thirteen inches long. Wind hoops and a whalebone with half-inch ribbon. Stretch and sew the figured piece to bottom of smaller hoop, leaving the edges outside. Sew ends of covered whalebone to outside ends of smaller hoop. Gather the lute-string ribbon through center and sew across handle and around larger hoop. Push larger hoop over smaller, and overhand the two hoops together at the bottom. Tie bows of the satin ribbon at each side of handle.

Embroidery hoops also may be used in a collapsible handkerchief-bag, which is quite capacious. A pair of six-inch round hoops, two disks of thin cardboard each two and a quarter inches in diameter, and a yard and three-quarters of figured ribbon, five and a half inches wide, are required to make it. Cover disks with the ribbon, and overhand them together for the bottom. Cut off a piece of ribbon

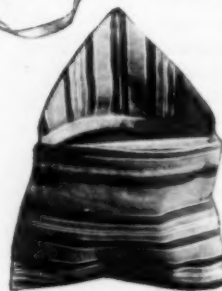


RIBBON CASE AND BODKIN

thirty-nine inches long, sew ends together, and gather both sides. Sew one side to the bottom and the other over and around larger hoop. Cover the smaller hoop with the remaining piece not gathered, putting it over and around, and sewing to the bottom inside edge. Pull the ribbon up through the ring, gather, and stretch tightly across ring. Gather outside edge, and draw up into a tight bunch for a handle.



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A novel twin-bag for traveling, for the work-basket or guest-room, has a detachable oblong pin-holder that serves for pins and ribbon runners, as well as for a base for the bags. A yard and an eighth of four-and-a-half-inch ribbon, thin sheet wadding, two cardboard oblongs each four and an eighth inches long and two inches wide, and a yard and a half of baby ribbon are required to make this. Cover oblongs with wadding, then silk, and overhand together. Sew strips of ribbon to one side for casings. Cut remainder of wide ribbon in two equal lengths, and sew sides together, leaving an unsewed space of two and a quarter inches in middle to serve as a pocket for the oblong. Stitch across this unsewed space on both sides. Make two big eyelets half an inch apart and in the middle of each side, two and three-quarter inches below top of each bag. Stitch the hem edge just below eyelets, and then just above for



MANICURE TRAY OF EMBROIDERY HOOPS AND SILK RIBBON



TWIN-BAG FOR TRAVELING



COLLAPSIBLE HANDKERCHIEF-BAG

[Concluded on page 62]



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CUTTING DOWN THE MEAT BILL

By CARRIE D. McCOMBER

IT has been said, since the price of meat reached its present excessive mark, that the only effective way to lower the butcher's bill is to omit meat altogether. This is extreme; but it is true that no great economy in household marketing is possible unless the quantity of meat used is reduced to a minimum.

The first essential in buying meat is a reliable butcher, the next is a good cook. Thrifty housekeepers have learned to serve a variety of wholesome and tasty dishes from the cheaper cuts, and, well cooked, they are better than the most expensive ones carelessly prepared. Cheap cuts from the best beef are preferable to those of the hind quarter from poor beef. Meat that is to have quick cooking, such as is wanted for oven-roasts, should be tender and fine-grained. The coarser the fiber, the slower the cooking should be, giving the fireless cooker an opportunity to display its usefulness.

Every scrap of bone and fat should find use in the thrifty household—so do not allow the butcher to keep the trimmings for which you have paid.

Sirloin, porterhouse, and Delmonico steaks are the most tender and delicious in the beef. However, they are far from having a monopoly of all the good qualities. The cheaper cuts are often much juicier and more nutritious, and it is the housekeeper's business to acquaint herself with these, and to learn to prepare them in such a way that they will be welcomed on her family table.

Beef is cut differently in various sections of the country, so a housewife in San Francisco, asking for a cut which had been familiar to her in New York, might find herself much surprised at the result. Therefore, since to discuss special cuts and show what can be done with the cheaper ones, it is necessary to designate them by a market name, I shall adopt the New York method of dividing a beef. The terms used are those New York butchers give sections shown in the diagram on page 61. Prices quoted will be New York prices, but the relation they bear to each other will be practically the same as in other parts of the country.

Under this system of cutting up a beef, it is first divided lengthwise, then each side is divided into two portions—the hind and the fore quarters. The former, containing all the choice cuts, is divided into two great sections, the loin and the round; the latter quarter is cut into three great sections, the ribs, whole plate, and chuck.

IN dividing the hind quarter, the first rib is left with what is called the Delmonico steak. The loin is divided into the sirloin, porterhouse, Delmonico, top sirloin, and flank. The divisions of the round are the rump, bottom round, horse-shoe piece, and leg. In the fore quarter, from the second to the ninth rib, inclusive, is known as the rib portion. The whole plate includes the plate and the navel. In the great section known as the chuck, there are the chuck steaks, chuck pot-roasts, neck, cross-ribs, brisket, shoulder and shin. The cut that costs

least may be the most extravagant because of its greater waste. Even chuck steak is not so economical as it sounds, though it costs only nineteen cents a pound; for the waste brings the actual price of the solid meat to twenty-two cents. The best end of the steak is good for broiling.

Porterhouse steak is even more extravagant at thirty-five cents than it appears, since it has one piece of flank which is too tough for broiling. This remnant may be utilized in a stew, a pie, or a mince for another meal; but the price paid for it is excessive. There is also a waste of from three to six ounces, which lifts the price of the

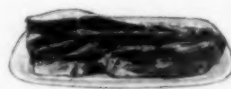
solid meat to something between forty-three and fifty-six cents, while a short sirloin costs but twenty-seven cents a pound, and has practically no waste.

In buying the higher-priced cuts, get only enough for one meal. Sirloin and porterhouse steaks, if thick, are too large for a small family, but round steak can be bought in any quantity, and there are three excellent steaks—the short sirloins and the flank steak—which are just right

[Continued on page 61]



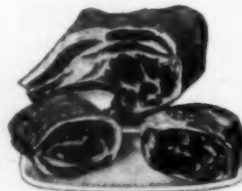
FLANK STEAK,
AND SHORT
SIRLOINS



THE CHUCK STEAK IS NOT
ALWAYS ECONOMY



PRACTICAL OVEN-ROAST OF
SIXTH AND SEVENTH RIBS



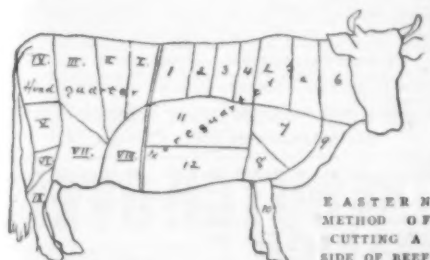
EIGHTH, NINTH, AND TENTH
RIBS; LEFT, POT-ROAST;
RIGHT, OVEN-ROAST

CUTTING DOWN THE MEAT BILL

[Continued from page 60]

for one or two persons. At twenty-seven cents a pound, the latter two can be had in as small a quantity as three-quarters of a pound, and are tender and delicious, with only a trifling waste.

Meat should be placed on a rack to keep it above the liquor in roasting-pan, and in such a way that the cut sides come at bottom and top. Fifteen minutes before meat is to be served, baste thoroughly with the gravy, dredge with flour, and brown. If a roast is to be served hot for two meals, cook it lightly the first day and slice only from sides. The remainder can be reheated next day, and will be as delicious as when first cooked.



EASTERN
METHOD OF
CUTTING A
SIDE OF BEEF

FORE QUARTER

- | | |
|--|-------------|
| 1—2nd and 3rd ribs | 6—Neck |
| 2—4th and 5th ribs | 7—Cross-rib |
| 3—6th and 7th ribs | 8—Brisket |
| 4—8th and 9th ribs | 9—Shoulder |
| 5—(a) 10th, 11th, 12th,
and 13th ribs | 10—Shin |
| (b) Chuck pot-roast | 11—Plate |
| | 12—Navel |

HIND QUARTER

- | | |
|----------------------------|---------------------|
| I—Delmonico and
1st rib | V—Bottom round |
| II—Porterhouse | VI—Horse-shoe round |
| III—Sirloin | VII—Top sirloin |
| IV—Rump | VIII—Flank |
| | IX—Leg |

Rump and round make good pot-roasts. The horse-shoe piece of round, which sells at seventeen cents, is used, but it is rather stringy. Bottom round, at twenty-four cents, is excellent for pot-roasting, braising, *à la mode*, or mincing, and there is no waste. After about four pounds have been cut off, the piece left of bottom round sells at twenty cents. The back of the rump, at nineteen cents, is one of the practical roasts, and the top sirloin is a favorite. The latter is solid meat, and sells at twenty-five cents a pound. An excellent way to cook it is to put it, with a little fat, into a hot oven, and just before it begins to scorch pour over it a cupful of boiling water, then reduce the heat and cook slowly, basting frequently.

The flank makes several economical dishes. It costs eighteen cents a pound and weighs about three and a half pounds. It may be broiled as steak, or, if split and spread with a savory dressing, made into two rolls for roasting. For

[Concluded on page 63]



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Swans Down
Gist

CHRISTMAS IS COMING

[Continued from page 58]

casing. Cut baby ribbon in two, and thread the pieces in opposite directions through casings and eyelets, lacing the two bags in the process.

A yard of four-and-a-half-inch ribbon, thin cardboard, a piece of white flannel, some sheet batting and satin ribbon for loops and bows will make a heart-shaped needle-book. Cut six cardboard hearts, each four and a half inches at the widest and longest parts. Cover with batting and ribbon, and sew together in twos. Cut two hearts of flannel a quarter of an inch



ROSE PINCUSHION

smaller all around, and buttonhole them with silk. Tack to two of the silk hearts. Sew a ribbon loop at top of each heart, and thread all together with narrow ribbon, finishing with bow. Fill edges with pins.

A case for lingerie ribbon may be made of half a yard of four-inch satin ribbon, a skein of embroidery silk, and a reel of lingerie ribbon. Hem and catstitch the ends of the wide ribbon, and catch together at the corners, allowing hems to overlap slightly. Gather the sides, draw up to fit reel, and make a spider of coarse silk across opening in sides. Loop ribbon through reel, to hang it, put in the reel and slip end of ribbon on reel through ribbon runner and thrust through spider.

A pinch-bag reveals its entire contents when the mouth is pressed open. It requires half a yard of five-inch ribbon, a whalebone, and six inches of silk bone-casing for making. Hem one end to encase a piece of the bone. Turn down the corners of the other end to form a point and just below the sloping sides of this point, sew on a strip of bone-casing, and insert bone. Bring bones together at middle of strip of ribbon to form two pockets; catch corners, and whip edges.

To make a small rose pincushion requires one-half yard of six-inch satin ribbon, white cotton cloth for lining, white wool, white cable-cord, and a spool of very fine white wire. For top and bottom of round cushion, cut two disks of ribbon, each two and a quarter inches in diameter, and line with cotton cloth. Cut a strip of ribbon seven inches long and half an inch wide. Line with cotton and sew around the two disks, leaving partly open for filling. Cover with ribbon three eight-inch pieces of cord, and braid them. Sew to the sides of the cushion for handle. Cut fourteen rose-shaped petals, each two inches wide and the same depth, and hem all around, inclosing a wire in the hem. Sew on, bending them upward.



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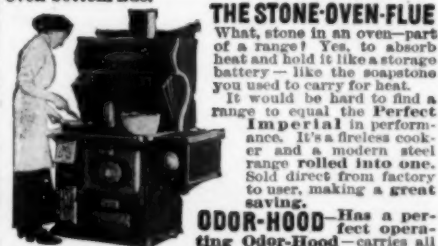
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CUTTING DOWN THE MEAT BILL

[Continued from page 62]

steak, have butcher peel off fat from thick end, and score it on both sides with a sharp knife. Broil over the coals or a gas oven.

For a boiled savory roll to serve cold, cut an oblong piece of flank. Mix a stuffing of cracker-crumbs, a slice of finely chopped pork, a thin slice of onion, minced, an egg, sweet herbs, salt, and pepper; moisten with water and spread over meat. Roll, tie securely, and wrap in cheesecloth. Cook slowly about four hours, then press under a heavy weight, and serve cold.

The second cut of fourth and fifth ribs, costing twenty-five cents a pound, is the most extravagant of rib-roasts, because of the waste of from eighteen to twenty per cent. of it.

The sixth and seventh rib piece, at twenty cents a pound, is a practical oven-roast. It may be cut as small as four, or as large as nine pounds. A cheaper oven-roast of equally good flavor, but not quite so desirable because of streaks of fat at the top, comes from the eighth and ninth ribs. If both ribs are taken, it is somewhat cheaper than if a part is bought. Together, they sell at sixteen cents a pound. The upper part may be used for boiling, the lower for oven-roasting. A practical cut may be found in the eighth, ninth, and tenth ribs. Two roasts may be had from the one cut; one from the upper part for pot-roasting, and the other from the lower part for oven-roasting. The former costs sixteen, the latter twenty-five cents a pound. Both are without waste, either may be had as small as two and a half, or as large as nine pounds.

The cross-rib is often used for oven-roasting by those who like meat cooked through. It is sometimes an economy to buy a whole cross-rib if the size of family warrants. It weighs fourteen to fifteen pounds, and the piece can be had at nineteen cents a pound. The best cut, alone, costs twenty-two cents. Two excellent steaks may be cut from a whole cross-rib, and the rest utilized in a pot-roast, for soups, or mincing.

The ends of the ribs cut off when the butcher rolls a roast can be saved for soup, or used for fricandeau.

A plate piece cooked slowly until tender, seasoned with salt and pepper, boned, and cooled in the liquor under a weight is excellent for slicing. The plate is only twelve or fifteen cents a pound, but it is fifteen per cent. waste. The chuck has several good pot-roasts; one that is classed as soup meat and sells at fifteen cents is very palatable if it is first boiled tender and then browned in the kettle. The brisket, used for corning, is one of the expensive pieces, being two-thirds waste. Boneless, it is twenty-five cents a pound.



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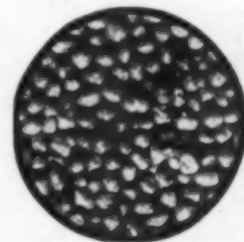
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CONVERSATION AND SOCIETY

What Good Form Demands: A Monthly Department

Conducted by VIRGINIA RANDOLPH

THE tongue is an unruly member," the Good Book tells us, and not only the novice, but many a seasoned society woman, pales at the responsibility of saying just the right thing when occasion demands. Truly, the gift of tactful, pleasing speech is the social gift *par excellence*. The girl who can play, sing, or dance has her special hour, but the sun never sets for the girl who can talk naturally and entertainingly. Therefore, girls ask frantically, "What shall I say when I go to a tea?" "What shall I say when Jack asks for a dance?"

I am going to tell you a secret: it really matters little what you say; it is the way you say it that counts.

If you will notice, the best society uses the same old phrases over and over; indeed, it resents any attempted change as affectation. Yet there is a world of difference in "How are you this morning?" as it falls from the lips of a woman of the world, or as stammered forth by a frightened schoolgirl. Let us keep to the well-worn forms, therefore, but put cordiality into our tones, and poise into our bearing.

When introduced, there is nothing better than "I am so glad to meet you, Mrs. Brown," but let us see that our tone conveys genuine friendliness. When our partner thanks us for a dance, it may sound trite to say, "I, too, enjoyed it," or, "Wasn't it delightful?" but if we say it sincerely, it is well worth saying.

PERHAPS you cannot think of anything brilliant to say to the bride and groom; but do not be afraid of the simple "I congratulate you, John." Spoken in a tone of real friendliness, it is as effective as would be a fine speech of flowing sentiments. And, by the way, we sometimes make the mistake of congratulating the bride. She is to be felicitated with such expressions as, "I wish you all joy in your new life;" but only the man should be congratulated.

The receiving line at a reception is the *bête noir* of shy women, and many a busy housewife who has had little time to de-

vote to social usages will stay at home rather than run the gauntlet of those four or five neighbors. As a matter of fact, the question of what to say to the line is nothing to disturb one; they are all so busy thinking what to say to you that they have no time to be critical of your remarks. The simplest greetings, "How are you, Mrs. Brown?" and "I am so glad to see you, Mrs. Smith," are all that is expected, and will carry one safely and comfortably down the line. The impression made will depend upon your manner rather than your words. One woman may say, "I am so glad to see you here, Mrs. Brown," in such a tone of genuine cordiality that Mrs. Brown will immediately think to herself, "I always did like that woman;" and another woman will say the same words in a way that conveys to Mrs. Brown a feeling that she is being

welcomed as some one outside the speaker's social circle.

In leaving large receptions, if the receiving line is still busy with newcomers it is more considerate to slip away without a good-by; but when the hostess is not occupied, those well-known forms, "This has been such a pleasure," or "I have so enjoyed the afternoon," are still appreciated. If your hostess urges you to call again, after a visit, do not respond with a return invitation, but say, "Thank you, I shall be delighted to do so."

For general conversation at receptions, teas, dances, and other large gatherings, the smallest of small talk is all that is desirable. We all know the woman who airs her views on serious affairs at such meetings, and we wilt when we see her approaching. However, talk of some kind is necessary, for nothing is more miserable than to get lined up against the wall with nothing to say, when every one about is chatting gaily. Sometimes, it seems difficult to break into one of the groups about us, and, in this connection, two girls from a fashionable finishing-school, stranded at a tea, discovered a simple and most effective way of making themselves popular. Instead of trying to attach themselves to one of the groups already formed, they stood in the center of one of



SOCIETY DEMANDS
THAT WE APPEAR
INTERESTED

[Concluded on page 65]

CONVERSATION AND SOCIETY

[Continued from page 64]

the rooms, laughing quietly and talking in low tones to one another. So animated did their conversation appear, that other people soon drifted in their direction, and they became the center of a merry group of talkers. Afterwards, they confided the secret of this attraction. "We found ourselves congealing into silence," they said, "so we just began to count seven and then laugh. It got to be so ridiculous that the laughs were genuine, and then, of course, other people were attracted, for happiness is infectious."

Light as is the talk at these crowded functions, certain rules govern it imperatively. First and foremost is the rule that protects the hostess. No well-bred person will criticize the hostess, the entertainment, or the other guests. In fact, to avoid personalities is a positive rule among well-bred people. There are plenty of local happenings in every town to furnish small talk, without



EVEN TEA MUST BE SUPPLEMENTED BY CONVERSATION

dwelling upon our own or our neighbor's affairs. Any subject that excludes some member of the group must be avoided, and tactful people will be careful in discussing religious matters, or other topics on which people think deeply and diversely.

THERE are times, however, when such light coin of speech must be discarded for heavier metal, and every woman should train herself to carry on a serious conversation intelligently. The dinner hostess no longer feels that she has done her duty in seeing that the soup is hot and the salad cold; she knows that it rests with her to keep the conversational ball rolling. Moreover, when a young man plants himself on her front porch for a three hours' stay on Sunday afternoon, milady must have something solid to say. Reading widely, sympathizing deeply, and keeping wide awake to current events will furnish any mind with ideas; and a good store of ideas to draw from makes conversation easy.

Editor's Note.—All of us have been placed at times in some unfamiliar situation which has embarrassed or confused us. "What should I do?" we ask ourselves, and this department is planned to answer that question for our readers. Miss Randolph will be glad to reply to all questions, if a stamped envelope is enclosed.

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FIVE HUNDRED GOWNS A YEAR

[Continued from page 17]

When there is a rush of work, it is not uncommon for those who are to appear in the film to be kept at the studio for eighteen hours at a stretch without sleep. Meals may only include a few sandwiches and a glass of milk. Indeed, the tea she and Commander Evans were sociably sipping in one reel of Margaret's adventures was only some very greasy bouillon which had been sent in through a mistake in the order, and which was doing duty for a midday lunch!

On warm days the studio lamps are very oppressive and at all times the powerful electric lamps are a trial to weak eyes. In the winter, when it is necessary to work overtime, the steam in the building has a way of going down at six o'clock. Then the camera man and director don their overcoats, but perchance "Margaret" is supping after the opera with some person of national fame, and must do her posing in evening dress with bare arms and shoulders.

Then, after the work of taking the week's moving-pictures is over, there are a host of "stills" to be taken—that is, just ordinary photographs of Norma Phillips in her latest Paris creations, which the newspapers and magazines wish to use. Of late, she has posed for drawings by Penrhyn Stanlaws, and Charles Dana Gibson. Her Sunday engagements, as well as evening social engagements during the week, often have to be broken for special work.

Miss Phillips likes picture work, despite these drawbacks and the difficult and often dangerous feats required of a "movie" actress, and which make the premium on her life insurance extremely high. Naturally, insurance companies do not look with favor on a profession which may require one to figure in a runaway, occupy an automobile which is breaking all speed regulations, or otherwise risk life and limb.

"But I like it," says Miss Phillips. "There is constant change, for every day we play new scenes. The variety is without end, and savors of none of the tiresome work of playing the same part for a whole season. Neither are the rehearsals long and wearisome, as in the legitimate theater. Sometimes we only go through a scene once before we repeat it for the camera. In picture acting one has to be very versatile, for each part must be done quite perfectly the instant one is called upon to do it. There is no chance for previous preparation."

Nor does her work stop here! She has had a moving-picture projection-machine established permanently in her home. With this she has the films in which she appears run off for her, over

[Concluded on page 67]



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FIVE HUNDRED GOWNS A YEAR

[Continued from page 66]

and over again, using them as her text-book. She notes any little mannerisms that may have crept unconsciously into her acting; criticises her attitudes; sees how she could have improved this or that scene; and studies to keep her performance as simple as possible, that it may appear convincing and realistic. She is collecting a permanent library of the films in which she has appeared, and is able at any time to review on the screen all the exciting incidents of her past work.

This is one side of the picture—but there is another! When the day's work is over, there is a pretty apartment in a fashionable neighborhood, all in rose and ivory. And there is a big comfortable limousine, and there are hosts of brilliant and attractive people who form her social circle, and there is a nice, opulent salary, to say nothing of that endless array of wonderful gowns.

Occasionally, Miss Phillips steals time away from her work-filled days for a cup of tea in her own home with a few of her friends and acquaintances.

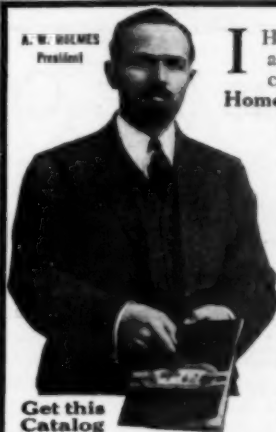
On such occasions her projection-machine is pressed into service to entertain her guests with moving-pictures—not those in which she herself appears, for Miss Phillips is too modest for this, but other recent pictures of special interest. Imagine sitting at ease, sipping a cup of tea, while one of the season's "movie" successes is flashed on the screen!

There are cosy dinners in her pretty dining-room with its softly shaded lights; there is the opera, and the theater, and all the social happenings of an ordinary life. Yet even these are apt to be interfered with by the exactions of that wardrobe which must be replenished with such painful regularity. If a smart yachting suit, to be worn for a trip up the river to West Point the following day, has just come home from the shops, and there are hems to be let down or taken up, or the angle of a bow to be altered, behold Miss Phillips in the hands of her dressmaker rather than taking a quiet drive in the park or motoring out to the Claremont for dinner!

Five hundred gowns a year, and a salary for wearing them, may seem at first thought a privilege to be envied, but it only needs a little intimate knowledge of the way the wheels go round to make one realize that the life of a beautifully-gowned woman in the films is quite the busiest in the world and decidedly falls under the character of work, although it may not appear to do so when the attractive figures cross the screen of our little home theater.

"Work!" says Miss Phillips, with feeling. "Sometimes I fairly pine for the scrub-brush and mop of character parts!"

A. W. HOLMES
President



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I HAVE sold thousands of McCall's readers reliable Jewelry and Silverware direct by mail. I have satisfied them and can satisfy you. We link together the Factory and the Home. We issue a Big Catalog of Diamonds, Watches, Rings, Gold and Silver Jewelry, Silver and Plated Table Ware, Toilet and Leather Goods, and Novelties. Think of it, of rings alone there are several hundred designs. The Holmes Catalog is a splendid guide for Jewelry shoppers.

This beautiful catalog pictures thousands of splendid articles suitable for Christmas, Wedding and Birthday presents. It solves the gift problem for everybody, large or small, young or old. We give you high quality, low prices and remarkable service. We will please you or we will return your money.

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THINGS THE CHILDREN CAN DO

By AGNES ATHOL

FROM their earliest babyhood, I have called on our children to assist in the home work in various ways—saving steps by bringing things to me, picking things up, dressing themselves as soon as they could learn how, and sharing in any household task that was not beyond their strength or understanding.

Without doubt, many another mother has done the same thing; but I have also seen dozens of mothers who thought it easier to do the work themselves than gradually to train a little child to take part in it. It is to these mothers I feel impelled to speak; because they do not realize that they are depriving their children of a very necessary and important part of education. If the mother expects to be saddled with housework practically always, then she is training her children in selfishness if she does not begin early to expect certain assistance from them and to teach them how to give it. If she has servants, it is even more imperative to devise some way of preserving her children's initiative and self-reliance.

I CANNOT lay claim to any remarkable results, for my children are far from exemplary in many respects. On the whole, they are just average in both talents and disposition. I find, however, that they know how and like to do many things that other children of their ages seem not to be taught, and most such tasks are a direct help to me, enjoyable to them, and of educational value. My three children are now respectively six and a half, five, and three and a half years old. "Please pick up" and "Please bring" were requests that were well understood and carried out when each was between eighteen months and two years; and during the third and fourth years almost all the cases of helping I can mention were learned by each child. Dressing without assistance, for some reason, has been slower with the youngest child than with the others—probably an evidence of too much help from the other two! Their clothing is planned and selected with the idea of getting it on easily. I use button-in-front underwaists, middie or peasant-pattern dresses, and suit

blouses, straight English knickers without elastics in the knees, sweaters in winter instead of wash blouses for play, and laced boots.

Big Brother has a room of his own. In this room, besides his narrow divan bed, with its dark cover—so that when other boys are there it may be used as a seat—he has a box-dresser, a carpenter's bench, a chair, a small closet for his tools, a shelf for some favorite books, Sir Galahad's picture, and a rag rug which can be laundered. More decoration will be acquired in the course of time. Brother had his choice among a score or more of pictures, and chose the Knight. We could have spared a chest of drawers for his room, but the packing-box draped in green denim he made for

himself—a copy of a contrivance he saw in a summer cottage. Similarly, it was one of his ideas to get three soap boxes, make three covers with hammer and saw, and put them on with hinges.

The result was three convenient, if not very artistic, boxes, in which to keep blocks, Teddy bears, and other cluttery toys. There is a small dust-pan and brush in the closet, and he is expected to keep his room fairly clean, to make his own bed (as boys do at military school), to hang up his clothes at night, lay out fresh ones as needed, and keep the box-bureau in order. Big Brother

has washed and dressed himself and attended to his own teeth for two years.

"A place for everything, and everything in its place" is an old-fashioned but time-tested ideal that we strive sedulously to attain in our family. In the bath-room, there is a hook for each tooth-brush, placed low enough, like all the hooks meant for the children, for little arms to reach; a tag on the towel racks where each one's towel belongs; and in hall, downstairs, there are individual pegs for the little hats and overcoats, separate shoe and rubber boxes.

Two white beds for Sister and Little Brother are in the nursery. The closet has a line of low hooks where their clothes belong, and each knows which is his or her drawer in the chiffonier. I have known Sister to put all

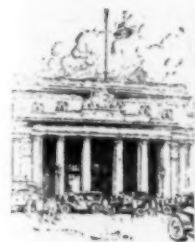
[Continued on page 71]



How to Make Your Money Buy More

How to Bring New York to Your Door

By Mrs. Elizabeth Davis Brown



PENNSYLVANIA STATION
OVER 200,000 PEOPLE VISIT NEW
YORK CITY EVERY DAY TO SHOP AND
TO SEE THE SIGHTS OF THE CITY

City women used to have all the advantage over women living in smaller towns or in the country. At the Clearance Sales, at the end of each season, they could get articles of all kinds at big reductions. At these sales, the stores were so crowded you almost had to fight your way in.

If it were possible to sell at such prices at the end of the season, why couldn't it be done at the beginning, when the styles were new and women wanted them most?

This is just what the Charles William Stores do. Women everywhere can now get New York styles now, when they want them, and at great savings.

At last the variety you want

Under one roof, all the Charles William Stores are grouped together. The Charles William Dress Store, Waist Store, Millinery Store, The Charles William Children's Outfitting Store, The Charles William Shoe Store, etc. Together they carry complete lines of a hundred and twenty-five thousand different articles.

In one store alone, they carry a stock that would take six continuous city blocks to display.

You can imagine what a variety this gives you to select from.

Two profits done away with— you get the saving

All of this merchandise the Charles William Stores buy from factories and sell direct to you.

The thousands of factories know that when they have fine new merchandise, they can sell to Charles William Stores in vast quantities for cash. This is why they are willing to sell at these prices.

The most progressive merchants come to New York from every state in the Union to buy the merchandise they sell to you. And that's where the story comes in.

The Charles William Stores, located right in New York, are there all the time at the Nation's Gateway of Trade.

They know styles. They know hundreds of designers and manufacturers. Being on the ground, they work out with these manufacturers special styles made expressly for the Charles William Stores.

Promptly delivered at your door

On whatever you intend to buy, for yourself, husband or brother, the boys or girls, or little folks, you will find really unusual savings, and everything will be delivered free to your door. If for any reason you

A woman in New Jersey who had lived in New York City for years, tells us—"I don't know what I should have done without your Fashion Book. It not only brought New York to me but it was actually easier to shop your way. I not only got the newest styles in a wonderful variety, but I was also surprised to find how much further my money went. I spent the usual amount I set aside for clothes, yet I got several extra things—a hat, a pair of slippers and a sweater—in addition to the things I actually needed."

All Silk Crepe de Chine Waist
Perfectly exquisite novelty colorings. Peach, Mauve, biscuit, white, pink, the new chartruese shade and black. Charmingly simple collar and cuffs of effectively embroidered organza. Small pearl buttons of beautiful design. Sizes 32 to 44. State size and color. No. 2464A1375. Prepaid **\$1.98**

LADY AVIS Of black and white Twilled Flannel with the popular yoke effect. Front and back. Three-quarter length sleeves finished with cuffs of white pique. Collar of white pique, trimmed with satin ribbon in contrasting color. This waist is typical of the thought put into all Charles William models. Sizes 32 to 44. Black and white striped only. State size. No. 2464A1380. Prepaid **49c**

A Typical Value
The ELEANOR Dress waist of Mercerized Poplin. Full length sleeves; graduated cuffs. Cleverly shaped collar and vent of white, embroidered, organza, front fastening. Back has deep square collar of poplin which hangs from the neck and overlaps the smart yoke in front. In tan, blue or Lavender. This beautiful model is a typical Charles William value. Sizes 32 to 44. State color, size. No. 2464A1380. Prepaid **98c**

A Genuine Bargain at 79c
The HEATHERBEL L. Smart tailored waist of Bedford Cord. Blouse and three-quarter length sleeves are cut in one. Convenient watch pocket. White pearl buttons. Loose collar, rounded in front and square in back. In blue stripe, lavender stripe or tan stripe. State color and size. Sizes 32 to 44. No. 2464A1390. Prepaid **79c**

Wonderful values direct from New York to you

SELECT any of these articles you want. Write for them, compare them both in style and material with what you have been able to get before, and judge for yourself. It is impossible to realize, without seeing them, how much you can get for your money, how much better showing you can make.

We deliver free and if they aren't just what you want, return them and we will refund your money in full and pay the charges for sending them back to us.

Before you buy clothes of any kind, send for "New York Styles," our FREE 370-page Fashion Book, and see what big savings you make on everything you buy.



79c This Exquisite Dress
The BABY JOYCE. Baby's short dress of Swain Embroidery. Front yoke of lace and embroidery, outlined with wash ribbon through fancy heading. Back yoke cluster tucked. Skirt entirely of exquisite Swain embroidery. Neck and sleeves finished with narrow embroidered ruffles. White only with either pink or blue ribbon. This sweet frock is but one of a great variety of wonderful Charles William values. Sizes 6 months, 1 year and 2 years. State size and color ribbon. No. 2464A2335. Prepaid **79c**



Save money on shoes
Girl's dull gun calf button shoe; comfortable last; solid leather throughout. Full vamp under the cap toe. Get this good, sturdy value. State size. No. 764A273. Big Girls' Sizes 5½ to 6. Prepaid **\$1.65**
No. 764A273. Misses' Sizes 12½ to 13. Prepaid **\$1.45**
No. 764A274. Children's Sizes 8½ to 12. Prepaid **\$1.25**



Suede Gloves 50c

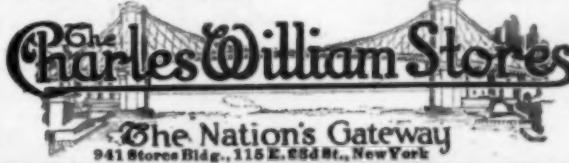
Fine quality Suede (undressed kid); soft, velvety, seams stitched in silk; wear exceptionally well. An unusual value now sold for 50c. Unlined or warmly lined with fleece fancy cloth. Reindeer tan or medium grey. Sizes 5½ to 8½. State color, size, and whether lined or unlined. No. 2264A3332. Prepaid **50c**



The style of the season \$5.98

To illustrate how quickly new styles are shown by the Charles William Dress Store, we display the new basque model introduced this summer at Premier's Paris opening. When you are examining this in your home, Fifth Avenue shops will be showing it at their exhibitions. The basque model will dominate winter styles. This model specially designed for the Charles William customers is of lustrous Satin. The gracefully draped waist, soft girlish and modish accordion pleated tunic give intensely becoming lines. Ample width for walking. Buttons of satin generously used. Semi-roll collar of fresh hemstitched linen. At our price you are making an unusual saving. Black, navy or Copenhagen. Sizes 32 to 44. State color and size. No. 2464A1625. Prepaid **\$5.98**

Prompt
Delivery
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We
guarantee
satisfaction

shouldn't like them, the Charles William Stores want you to return them, and your money will be refunded in full, together with any express or parcel post charges you pay.

Send for whatever style you want; try it on; let your family see you in it; if you aren't perfectly satisfied return it at the expense of the Charles William Stores, for pleased customers is what the business is founded on.

It is the unsolicited testimony like that of the woman in New Jersey, that has made so many women want the Charles William Stores Fashion Book each season that the postage stamps alone for sending it out cost over half a million dollars a year. Write today for your copy of the fall issue—NEW YORK STYLES, it is called—and see how much further, how many more things your money will buy this fall and how much better style and quality they will be. Write today to

THE CHARLES WILLIAM STORES,
941 Stores Building, 115 E. 23d St., New York.

This book illustrates thousands of special styles made exclusively for the Charles William Stores at savings which seem too great to be possible. A wonderful variety! No matter what style book you get, don't miss seeing this one.

Free—370-Page Book of New York Styles



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Without obligating me in any way, please send me a copy of your big 370-page FREE fashion book called "New York Styles."

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*Little Jack Horner
Ran to the corner
Said to the grocery man:
"Some Borden's, please, Mister,
For me and my sister;
Be sure that the bird's on the can!"*

How many thousands of American children have grown up sturdy and strong because the Eagle was a household word in their homes.

They were fortunate children whose mothers and family physicians were wise enough to know that as a substitute for mothers' milk nothing is quite so safe, nourishing and satisfactory as

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If you are having difficulty with the feeding of your baby, you will surely be interested in the experiences of hundreds of physicians and thousands of mothers who have written to give us their unsolicited approval of Borden's Milk.

We will send without charge to any mother two books which embody this experience of many years. "Baby's Welfare," including a valuable feeding chart, was compiled under the supervision of a competent physician. "Where Cleanliness Reigns Supreme" will tell you why you may count upon the absolute purity of Borden's Milk.



Borden's Condensed Milk Co.

"Leaders of Quality"

108 Hudson Street New York

A CHAPTER ON SOUFFLÉS

By CARRIE ASHTON JOHNSON

WHEN meat is at such a premium as it is this season, the appetizing and nourishing dishes which may be made from left-overs are well worth considering as items whereby some small saving may be effected. Every thrifty housewife makes a point of devising ways to prevent the least waste, and one of the best plans toward table economy is to see that left-overs are utilized to the proper advantage. The soufflé offers a means of using bits of cold meat, beef, veal, lamb, or chicken, as well as cheese and vegetables which make good meat substitutes, in such a tempting combination with other ingredients that it is always a welcome addition to the menu. The following are receipts for soufflés which are suitable for either luncheon or supper dishes:

CHICKEN SOUFFLÉ.—Cook in a double kettle until it thickens, the following dressing: Two-thirds of a cupful of meat-stock or cream, one tablespoonful of cold butter, the beaten yolks of two eggs, a quarter of a grated nutmeg, half a teaspoonful of salt, two dashes of paprika, and three tablespoonfuls of dry bread-crumbs rolled fine. Then add one pint of cold chicken chopped fine, and the whites of the eggs. Pour into custard or timbale cups, filling them two-thirds full, and bake in a pan of boiling water. Serve this with Spanish sauce.

BEEF, LAMB, OR VEAL SOUFFLÉ.—Melt two tablespoonfuls of butter with two tablespoonfuls of flour, one scant teaspoonful of salt, two dashes of white pepper, and one teaspoonful of onion-juice. Add to this one pint of hot milk, and cook until it thickens. Then add one pint of cold meat chopped fine, half a cupful of dried bread-crumbs rolled fine, and the yolks of three eggs. Take from fire and add the three whites beaten stiff. Bake for twenty-five minutes in individual cups, or, if preferred, in one large baker, in a pan of boiling water. Serve with tomato sauce.

CHEESE SOUFFLÉ.—Melt two tablespoonfuls of butter, and add one tablespoonful of flour, one and a half cupfuls of milk. Cook until smooth; then put into it half a teaspoonful of salt, a sprinkling of paprika, and one cupful of grated cheese. While still warm, stir in the unbroken yolks of six eggs, then the six

whites beaten stiff. Bake fifteen to twenty-five minutes, and serve at once. A delicious soufflé can be made by this receipt, substituting for the cheese one cupful of cold boiled ham chopped fine.

POTATO SOUFFLÉ.—Boil until tender six medium-sized potatoes. When done, press through a colander; add one gill of hot milk or cream, one teaspoonful of salt, and the unbroken yolks of three eggs. Beat light, and stir in the whites of the eggs beaten stiff. Set in a pan of hot water and bake brown. Serve at once.

ASPARAGUS SOUFFLÉ.—Cook until smooth and clear, one tablespoonful of flour, two tablespoonfuls of butter, and one and a half cupfuls of milk. Then add the yolks of five eggs, and three-quarters of a teaspoonful of salt. Put in last the well-beaten whites of the eggs, and bake in a pan, with an opening in the center, placed in a larger pan of boiling water. Heat thoroughly a large bunch of canned asparagus, and place in the center of the soufflé when ready to serve.

FISH SOUFFLÉ.—For this, use one medium canful of salmon or two teacupfuls of any cold boiled fish left over from a meal, except trout; salmon and plain white fish are particularly nice for soufflé.

Canned salmon can also be used, but every particle of fat, skin, bone, and oil should be removed. Cook in a double boiler, until smooth and thick, one pint of hot milk, the yolks of three eggs, one heaping tablespoonful of butter rubbed smooth with two even tablespoonfuls of flour, and half a teaspoonful of salt. Add last the three whites of eggs beaten stiff, and the fish cut fine. Bake in ramekins or shells. Serve with bechamel sauce.

SPANISH SAUCE.—Cook together until thickened, one pint of tomatoes, one clove of garlic chopped fine, a generous slice of onion, half a teaspoonful of salt, a small cupful of stock, a tablespoonful of butter rubbed smooth with dessert-spoonful of flour, a quarter-teaspoonful of ground cloves, and a dozen chopped olives.

BECHAMEL SAUCE.—Cook until smooth and creamy, one tablespoonful of flour, one tablespoonful of butter, half a cupful of cream, half a cupful of soup stock, half a teaspoonful of salt, two or three dashes of paprika, and yolk of one egg.



THINGS THE CHILDREN CAN DO

[Continued from page 68]

the children's laundry away correctly after it was ironed; apparently a small matter, but a big help. There is a low table, cut down to kindergarten size to, suit the three small chairs. Busy work and rainy-day plays are properly provided for, here, and, sometimes, a bedtime supper. On the wall, all around the room, is a strip of denim which serves a double purpose. It protects the wall itself, and provides a place where their interesting handiwork can be exhibited. Blocks, a blackboard, paints, and scissors (conspicuously near the waste-basket) are among the toys. The children are taught to pick up any litter made by cutting papers or pictures, to brush up what dirt they can with their own dust-brush and pan, and to help each



other and Mother make the beds, besides sorting and hanging up their clothes at bedtime. The children's two rooms receive a regular weekly cleaning, but, between times, the children care for them.

THE mother who has always "picked up" for her family has no idea how much this training will save her. Of course, the children do not learn it all at once, and there are occasional backslidings; but I like to think that my daughter, fifteen years from now, will notice things that need doing, and that my boys will not sit down and expect their wives to fetch and carry for them.

Matches are always withheld from the children, but if I light the gas burner, Big Brother can make the coffee in the percolator or drip coffee pot. Sometimes, he cooks the cereal, measuring the water, salt, and meal, and stirring them together at the correct moment. He sweeps off the porch before breakfast, and drives many a nail or screw for me during the weekly routine. Sister thinks it is great fun to get a baked custard ready for the oven. "Two cupfuls of milk, two eggs, two tablespoonfuls of sugar and a little vanilla," she recites, and mixes them herself. Even Little Brother can set the table, fetch the fruit, bring in the bread and butter, and other dishes not too heavy. Any one of the children can grind the coffee and put it away in the jar for the next day. Any culinary operation, where the meat



[Concluded on page 74]



If the Dish Were to Fit the Food

A lover of Puffed Grains—Puffed Wheat and Puffed Rice—says they ought to be served in a golden dish with jewels on the side. Such royal foods as these, he says, should have a royal setting.

Do you realize how much these bubbles of grain have added to the joy of living? When we were children, we had no such morning dainties. For those old-time suppers we had no such morsels to float in our bowls of milk.

The children of today can all have them.

Puffed Wheat, 10c
Puffed Rice, 15c
Except in Extreme West

CORN
PUFFS
15c

These foods—invented by Prof. Anderson—fulfill the dreams of all the ages in respect to perfect cooking.

They are steam-exploded. Every food element is made available without any tax on the stomach.

Their fascinations and their fitness for food make Puffed Grains the greatest cereal foods of the century.

For variety's sake, get a package of each.

The Quaker Oats Company

Sole Makers

(672)



You are working against odds without a Majestic.

Half your life is spent in fixing food for the family. You and your range are companions in cooking a thousand meals a year. Your range should make it easy for you to cook right always. The

Great Majestic Malleable and Charcoal Iron Range

takes the task out of cooking and puts pleasure into it. Built of malleable and charcoal iron, it resists rust and wear three times longer than ordinary ranges. Put together with cold-rivets, no putty used; joints stay tight always and heat stays in, requiring less fuel to maintain uniform heat. Heat circulates evenly to all parts of oven, you never have to turn "the baking" in a Majestic. The Majestic really costs less to buy because it outwears three ordinary ranges, saves in fuel and repairs and gives you much better results in cooking.

[The 15 gallon all copper reservoir heats water as quickly as a kettle on a stove top. Oven door lowers onto heavy braces; oven rack stays level, under load, when pulled out. Ash cup catches falling ashes as you slide pan out; open-end pan scoops up ashes inside as you slide it back in.]

You wouldn't be without a Majestic another day if you knew what it would mean to you. Investigate. If you don't know the Majestic dealer near you, ask us and write for "Range Comparison", describing Majestic features fully.

Majestic Mfg. Co., Dept. 128, St. Louis, Mo.



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We Dye Them and Weave
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Beautiful new rugs in plain, fancy or Oriental patterns—any color you want, any size—totally different and far superior to other rugs woven from old carpets.

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Reversible, seamless, soft, bright, durable rugs, guaranteed to wear 10 years. Money back if not satisfied. Every order completed in three days.

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Dept. A-22 40 Laflin St., Chicago, Ill.

COOKERY FOR THE OLD LADY

By BELLE WITTROCK

HOW often the cares of Mother are increased by worry over the patent fact that Grandmother is not getting the nourishment she should have, owing to her inability to assimilate the food served younger members of the family! Generally the cause of this is lack of teeth to chew it. Care of the teeth in her day was not observed as at present, for their preservation was not then recognized as an essential to health. So Grandmother says, "I've lost all taste for meat," when, in truth, her inability to chew it is the cause of her refusal of it.

Try her "lost taste" with some of the following receipts, which I find greatly relished by an old lady eighty-five years of age, and see if they do not revive it. There is nothing theoretical about them, for I put them into practise every day.

Ask your butcher for a veal kidney. Cut from it all the fat. Slice, and put it in cold salted water for fifteen minutes; then dry and put it in fresh cold water (a pint and a half) and let it stew for an hour. After it has stewed half an hour, add a finely-sliced onion, a teaspoonful of powdered sage, some salt, pepper, and nutmeg. Or, when the kidney comes from the butcher's, leave a thin layer of fat around it, and put it in a pan with some cold water. Highly season the water. Place it in a hot oven for half or three-quarters of an hour, basting frequently. Turn it at least once.

THE gravy from this poured over potatoes will make them taste delicious, particularly if they are sweet potatoes. And, by the way, have you noticed how long Grandmother's sweet tooth has grown? She is fond of sweet potatoes; she likes sugar in her stewed tomatoes.



But the rest of the family do not? Well, just let Grandmother's share be the last to leave the saucepan, and sugar it before serving. A moment over the fire will dissolve the sugar.

Grandmother must have a change of meat; so a portion of the best steak, together with some of the fat, goes into the chopping-bowl, and later into a saucepan, with barely enough water to cover it. Season it well, cover it tightly, and let it simmer for twenty-five minutes. If it gets lumpy, smooth it out with a spoon. Just a few minutes before serving, stir in a little corn-starch to thicken the gravy.

On Friday, you can get fish fresh and firm; boiled, fried, or baked, it may be masticated easily by Grandmother. Although chewing will not enter into the

problem here, bones will. However, halibut, salmon, and trout are rendered boneless by lifting out the center bone after cooking until done.

On Saturday, take the cold fish left over and shred it. Heat half a cupful of milk and half a teaspoonful of butter. Remove from the fire, and stir into it a tablespoonful of flour until free of lumps. Put it on the stove again, stirring rapidly to keep it from burning; when the flour is cooked, take it off. Season, and add the juice of half a lemon; then work the fish well into it. Form it into cakes an inch thick, and fry brown on each side. A well-baked Irish or sweet potato should be served with this.

Grandmother can masticate the tenderloin of veal cutlets. Let these tid-



bits be served to her, while the strong white teeth of the rest of the family take care of the other portions.

Calf's liver is tender enough for even Grandmother, if it is not cooked beyond the time needed to brown the flour in which it was dipped. With the liver, boiled onions in a milk sauce satisfy an old lady before she reaches dessert.

The day comes when the rest of the family demand pork. It is impossible for one without teeth to eat meat of such close fiber; but not so with an omelet. Beat until light the yolks of two eggs with a tablespoonful of sugar and a teaspoonful of vanilla. Beat the whites separately until stiff, and at once mix the two, immediately putting the mixture on a hot pancake griddle greased with melted butter. Let it remain on the stove a minute, then put it in the hot oven for five minutes, and serve at once. Grandmother will say between the mouthfuls, "How nice this is!"

The under crust of most pies is soggy, and the elderly one, perhaps, leaves it on her plate; but then there are puddings. On fish days, select a pudding-dish with capacity for the family, and fill it with alternating layers of sliced apples and minute tapioca. On top, put ground spices—nutmeg, cloves, cinnamon, ginger. All of them? Yes. Sprinkle thickly with sugar and then a few drops of water. Cover tightly and bake in a hot oven for at least an hour, when the apples should be thoroughly cooked. Serve warm with rich milk or cream. If Grandmother doesn't say, "That's good!" try this the next time: Put a cupful of milk and two tablespoonfuls of minute tapioca in a pudding-dish. Cover and set it over or into boiling water. In fifteen minutes the

[Concluded on page 75]



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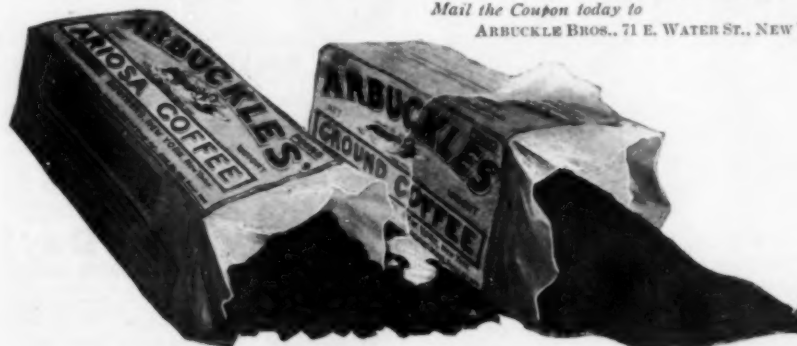
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THINGS THE CHILDREN CAN DO

[Continued from page 71]

grinder, egg-beater, flour-sifter, or ice-cream freezer enters into play, can be given to the children, as they enjoy the motion of rotating something. The two older ones have proved able, in cases of emergency, to carry a full cup of hot coffee upstairs without spilling—a severe test of a child's muscular control. If I decide to serve the children's supper early, they set the table, wait upon themselves, and serve everything properly.

While I have allowed dishwashing, from time to time, as a privilege, on the whole I find it more practicable to let the children wipe the dishes and put them away. Little Brother can sort the china according to sizes and patterns, put the



cups on their hooks, and carry the silver to its drawer. I always let the children help in the preparation of vegetables and fruit. It seems to me worth while to sacrifice a few pounds of potatoes in the course of a year, if they can learn thereby to manage and use a knife. I generally give only a plated blade. Peas, beans, corn, lima beans, strawberries, apples, and many other foods can be partly or wholly prepared by the children. It is on record that Big Brother patiently shelled a quart of peas all alone, at the age of nineteen months! It must be borne in mind, that the children love to do these things. They fairly clamor to help, and nothing is more dismal in our house than the wail, "Mother, what can I do?"

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2202 Lane St., DAYTON, OHIO

COOKERY FOR THE OLD LADY

[Continued from page 72]

tapioca should have absorbed the milk. Take it off, add a cupful of cold milk, then a beaten egg, cinnamon, nutmeg, and sugar to taste. Serve with cream.

As the old lady tires even of the best, you can vary the receipt by adding only a cupful of cold milk and the yolk of the egg to the tapioca after it has absorbed the milk. Put it again over the boiling water until the egg is cooked. Remove, and put in the beaten white and flavoring. Serve hot or cold, with cream.

If Grandmother likes chocolate, it is a very simple thing to make a chocolate blanc-mange by putting two cupfuls of milk, two squares of chocolate, and sugar to taste in your double boiler until the chocolate is melted. Then add two dessert-spoonfuls of corn-starch to a sufficient quantity of milk or water to make a creamy consistency. Let it remain in the boiling water until the corn-starch is cooked. Serve cold, with milk or cream.

A cupful of bread-crumbs, the juice of a lemon, and the grated peel of half of it, sugar to taste, two cupfuls of milk, the yolk and white of an egg beaten separately just before you slip it in the oven, make a good lemon pudding to be served warm with rich milk.

Grandmother's favorite receipt may be as simple as this: A cupful of milk heated over boiling water, with a teaspoonful of corn-starch (in milk or water to make creamy), stirred until thickened. Take off and add a cupful of cold milk, a beaten egg, sugar to taste, and, lastly, the juice of a lemon.



Some cooks consult the old lady about what is to be served for her. Don't! Put a spring on your kitchen door, and let no secrets escape, not even in the form of tell-tale odors. You know that half the success of a dinner lies in its surprises. Plan your meal without consulting any one.

Try new receipts. It will increase your own interest in cooking, and give an edge to the appetites of those for whom you cook. I suggest that you always have a good dinner. Then whatever deficiencies the breakfast may have shown will be forgotten. Breakfast may seem the hardest meal to get, as one is not keyed up to the business of the day so early in the morning. Matters may be made easier, however, by preparations the night before. If biscuits are to grace the breakfast-table, mix the flour, salt, and shortening in the evening. Or, if pancakes, waffles, or muffins are to be served, they may be mixed, except the baking-powder, the night before. Don't forget to put in a dessertspoonful of sugar, as it softens the crust for Grandmother.



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Domestic Science is making a nation of good cooks. The coming generation of housekeepers will start their practical experience in home-cookery with Crisco.

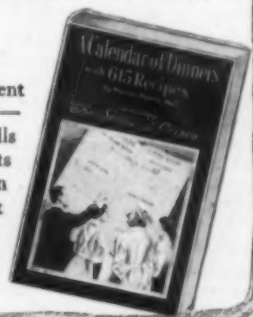
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THE HOUSE OF THINGS

[Continued from page 11]

eased it up a little by playing that she was caught in an evil enchantment from which there was no escape; and so it seemed to her, for to come and go, and to think and feel, seemed to be excluded from Eleanor's world. You couldn't make friends. They mightn't be what Eleanor called vaguely "the right kind of people". A little girl's duty in life was to begin early to know only the Right Kind of People. This unfamiliar idea worked in Dora's mind, until by supper-time she was thoroughly depressed. The children had their supper in Eleanor's room. One of the courses was a creamed something, served in dainty little Dresden china ramekins, and, by some mischance, Eleanor shoved hers on to the floor, and it broke. Her face turned pale.

"Oh, what will Mother say? Oh, isn't it awful! Oh, dear! Oh, dear!"

"It's too bad," Dora consoled her; "but, then, after all, it's only just a broken dish. She can get another like it, can't she?"

"I suppose perhaps she can, and if she can't—Oh, dear! Oh, dear! The set will be broken, and she'll nag me, and nag me, and she'll never forget about it. Why, mother spent years getting her china just right. Oh!" and she cried again. "I can't eat any more." She shook as with a nervous chill. "It isn't that she'll be so cross now, but, oh, she'll keep on talking so," sobbed Eleanor.

At home, a broken dish was a broken dish. Dora had never imagined tragedy following in the wake even of the breaking of a piece of her mother's one cherished tea-set.

"You go down," sobbed Eleanor, "and tell Mother about it. I can't wait to have her come up. Oh, when something awful has to be told, don't you want to have it told right away instead of sitting shaking and shaking?"

Dora never remembered shaking and shaking. She rose now and sturdily went down-stairs. To Mrs. Caldwell's "What is it, child?" she pointed at the ramekin before her.

"Eleanor's broken one of these," she said. "She wanted me to tell you."

"Not broken one of the Dresden ramekins!" Mrs. Caldwell cried out. "What could have happened? Oh, what a dreadful misfortune! It breaks the set!"

She got up from the table and went up-stairs. Mr. Caldwell muttered something impatient, and put the evening paper before his face.

Just then Dora heard a whistle—Daniel's whistle. An overpowering desire to see him, and to see everything at home—home, which at that moment meant the place where the breaking of a dish was not a tragedy—came over her. She

[Continued on page 77]



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BASTIAN BROS. CO. 220 BASTIAN BLDG., ROCHESTER, N. Y.

THE HOUSE OF THINGS

[Continued from page 76]

walked quietly through the pantry, out the back door, to her waiting brother.

"How fares it?" he whispered.

"It's fierce," said Dora, ignoring his tone of high romance. "Mrs. Caldwell's gone up-stairs. Eleanor's half scared to death, just because she broke a little tiny dish."

"Geel!" exclaimed Daniel, feelingly.

"Do you know what ails that house and all of them in it?" cried Dora passionately. "There's nothing but Things in it—Things that Match, and they don't think about anything else. Everybody's unhappy. The place is stuffy with things! Just filled, Daniel Crafts!"

"Fly with me!" said Daniel, relapsing again into what he supposed was the language of the Knights of the Round Table. "Ere dawn breaks, we shall be far away."

Through the open window they heard Mrs. Caldwell's voice saying:

"She's broken it; broken it in little pieces! Never shall I match it. Where's Dora? She can't have gone out the side door again after I told her not to."

There swept over Dora the same sort of angry feeling that she had seen shining in Minnie's eyes in the morning.

"Dora," cried Mrs. Caldwell. "Dora, I'm looking for you!"

Her solid figure was silhouetted in the doorway.

"Dora," said she, with sorrow; "is it possible, after what I said, that you are out here at the back door again?"

"Yes, ma'am," Dora replied, shamefacedly.

"I suppose this is your brother," said Mrs. Caldwell.

"Yes, ma'am, it's Dan," Dora admitted with meekness.

"Come in, Daniel," Mrs. Caldwell commanded. "Why didn't you ring the front door-bell if you wanted to see Dora?"

The children looked at one another. How possibly explain to this splendidly dressed and inaccessible person, the comfortableness of back doors and the formidable qualities of front doors? How put into words the fact that not for anything in the world would Dan have dared to call upon his sister in this way?

Mrs. Caldwell led them to the parlor, where, speechless and miserable, they sat looking at one another. In this setting the defects of his toilet were more than ever noticeable; but, for once, Dora dwelt with loving fierceness on the fact that he wore no tie. At last, Daniel muttered dully:

"We must break this enchantment."

"There isn't any enchantment," said Dora crossly, "and I won't talk enchantment in this place. No one could make-

[Concluded on page 79]

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9A6—"NATIONAL" Guaranteed Corset. Special Maternity and Nursing Model. Lacing in front and at sides. WHITE COTTON only. SIZES: 19 to 26. Order this corset in size two inches smaller than your present waist measure taken over your dress. Postpaid, \$2.00.

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18A6—Only 98 cents buys this handsome Empire Kimono of attractive Floral Flannelette, worth fully \$1.50. The fashionable collar and short sleeves are finished with platted satin in solid color. Invisible front closing. COLORS: navy blue, grey, rose color, lavender, or tan; each with floral design in harmonizing colors. SIZES: 38 to 46 bust. A real bargain kimono—order today. Postpaid, .98.



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"That is true," said the grandmother, "and children don't have the trouble with teeth we used to have. Their teeth will be firm and white when they are older, because they visit the dentist twice-a-year and use a good dentifrice every night and morning."

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CAPTURING THE WITCH

Another Jinks-and-Betty Adventure

By MYRA G. REED

JINKS and Betty went immediately to the garden after breakfast. It was October thirty-first and Hallowe'en. "Well, have you thought of anything?" Jinks asked eagerly.

"No," Betty shook her head sadly. "Nothing but putting salt in the sugar-bowl, and that's for April Fool's Day."

"We had a pumpkin last year," said Jinks slowly. "We ought to have something new this year."

"Let's go up to our cave," proposed Betty. "We can't plan anything here, with everybody calling to us all the time."

This cave of theirs was a recent discovery, and quite a respectable cave it

ber, vanished into a pitch-dark, damp little passage-way with which, as yet, Jinks and Betty were not fully acquainted.

It was a very obliging cave, full of all kinds of mysteries, so that Jinks and Betty and Robin Hood and Mike played on, unmindful of the business they had come for, until the sun was half way down the wrong side of the sky.

"Why, Jinks Patterson!" Betty exclaimed, finally. "It's awfully late, and we must go home this very minute."

They trudged the mile home in silence. "Well, we'll just have to make some pumpkin lanterns," Jinks declared, as they came in sight of the barn. Father said

last night that on Hallowe'en everything should go contrary, but I can't think of anything interesting that's contrary."

But, surely, as they came closer, there was something strange about the house.

"No one seems to be doing anything," exclaimed Betty.

"Why, there's Mother and your mother out there in the field on the horses; and some one funny following them on old Sallie," said Jinks, puzzled.

"Hello, Mother!" Betty called.

"Hello, child!"

Mother called back, but did not turn her head.

"And, look! There's Father off in the other end of the field, and he's riding wrong side to," shouted Jinks excitedly.

No one paid any attention to the children, and the strange creature in the rear moved her eyes neither to the left nor to the right.

As the horses walked slowly around the field, Jinks and Betty followed along.

"I think the stranger is a Hallowe'en witch," Betty whispered excitedly, as they turned back to the house. "And I think they're all bewitched."

Oh, shucks!" said Jinks, decidedly. "There aren't any witches, any more." But, nevertheless, he gazed a long time at

[Continued on page 80]



AT THE END OF TEN WRIGGLES, TAKEN FLAT ON YOUR STOMACH, WAS THE CAVE

was, as caves go. The road back of their house ran right into the Sierra Madre mountains, and there, between the first and the second mountain, was a noisy little brook, which, followed for a certain distance, led you to the cave. It was not nearly so easily found as this seems, because if it had been, Jinks and Betty would not have adopted it. You had to walk to a certain point in the stream, which was indicated now by a stone with a black cross on it, then fifteen steps up the side of the far mountain, circle two trees, and if no one was looking, crawl flat on your stomach through the thick underbrush the distance of ten wriggles. You were now at the mouth of the cave, which, beginning with a huge open cham-

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THE HOUSE OF THINGS

[Continued from page 77]

believe here. But I'm not going to stay. I won't stay! I tell you, Daniel Crafts, I'm going to leave here to-night!"

"You mean you're going to beat it like this, without letting Mother know?" objected Dan, confronted with reality.

Scorn was in Dora's eyes.

"You're afraid," she asserted.

"Afraid, nothing," answered Daniel.

"Even now my steed champs by the postern gate."

"I tell you," cried Dora in a passion, "I won't listen to talk about champing steeds. But you listen to me, while I talk to you about ladders! The man that was painting the house to-day left a ladder beside the piazza, and you stick it up along that piazza roof, and I'll get down it the minute I've gone to bed."

"But," objected Dan, "if you want to go away, why don't you tell Mrs. Caldwell?"

Dora looked at him in speechless fury. Then she said:

"Don't you know you couldn't tell that fat bolster anything? She'd ask me why I was going. What'd I say then? Just you get that ladder ready for me."

At nine o'clock Dora was sent to bed. She went to her room, changed to her own frock, in which she had come, and packed her handbag neatly. At the sound of the whistle, she got out of the window and descended the ladder which Dan was holding, muttering to him: "The evil enchantment is over at last." She was perfectly ready to play now. But as she went down the ladder, framed in the window she had left was Mrs. Caldwell. They heard her saying:

"Where can that child be?"

"Hist!" said Daniel. "The Ogeress seeks thee!"

So they fled with speed through the darkness, past the flowering shrubs at the gate, and down the street. They walked fast and ran, alternately. In their hurry they ran down a wayfarer, and to Dora's "Excuse me", it was Miss Andrews' voice which exclaimed:

"Why, Dora, what are you doing here, at this time, running like this?"

"Oh, Miss Andrews," cried Dora, "I'm running home. I couldn't stand it. I couldn't breathe. And then I disobeyed her, talking with Dan at the back door. Oh, I never want to see anything that matches any more. Telephone her, Miss Andrews, and tell her that Dan'll come for my things to-morrow."

"I think you're a poor homesick little girl," said Miss Andrews sympathetically.

"Oh, no, it wasn't that. I wasn't homesick," Dora proclaimed. "But I guess when you've always been in a family that don't care a bit what happens to them, so long as they're happy, you can't ever go and live with folks that just love Things."

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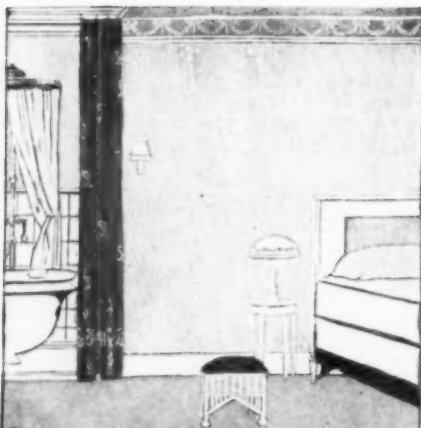
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CAPTURING THE WITCH

[Continued from page 78]

that strange figure on the horse. She was short, and what one could see of her face under her wide-brimmed, high-peaked hat was a deep brown color. Her shoes were long and pointed, and stuck out ridiculously from the horse's sides. The Mother Hubbard gown she wore had a short coat over it belted in at the waist.

"She's holding a broom, too," Betty added in a frightened whisper.

"We'll get Mother alone, and ask her why she doesn't send her away," Jinks declared stoutly.

But the witch followed so close on the heels of the two mothers that there was no opportunity. Finally, Betty's mother went on ahead, and Jinks ran up to her. "Who is that witch, and why does she follow you around?" he asked hastily.

"I see no witch," Mrs. Ramsay answered calmly, looking around.

"But look at her, Mother!" Betty said, impolitely pointing at the witch.

"I see Jinks' mother," she declared.

"Oh, Mother!" Betty exclaimed.

"Aren't we going to have any supper?" Jinks asked desperately.

"Mayhap, when the moon doth rise, and you do get it," Mrs. Ramsay answered, without looking at him.

"They're all crazy," Jinks declared. "Let's go and get something to eat."

But when they turned away, the witch slipped down off her horse and followed them. Jinks took Betty's hand, and they walked faster and faster, but they could not escape. The witch almost walked over them at every step.



BEFORE THE HORRIFIED EYES OF JINKS AND BETTY, THEY WALKED BACKWARDS DOWN THE STEPS

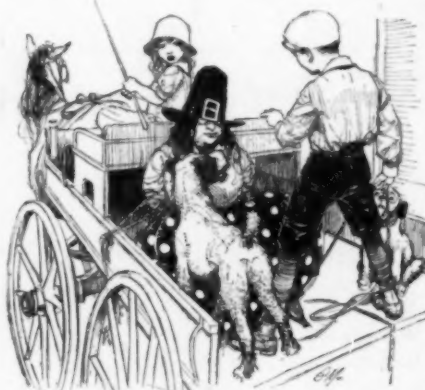
"Jinks," whispered Betty in an agonized whisper, "what shall we do?" Even Robin Hood viewed the interloper with suspicion, and kept at a safe distance.

Jinks shook his head.

On the porch Jinks' father was reading, not in the shade, but out in the hot sun, and instead of sitting in orthodox fashion with his face to the road, he had

his back turned. Jinks gave forth a sound that was almost a groan. "Betty, he's reading his book upside down."

JUST then the witch slipped past them and stalked up the steps to the porch, balancing her broom airily in one hand. At her touch Jinks' father rose hastily. The witch slipped her arm through his, whipped a hand-mirror out from a capa-



MIKE AND ROBIN HOOD STOOD ON EITHER SIDE OF HIM AS IF FOR A GUARD

cious pocket, and before the horrified eyes of Jinks and Betty and the dogs, they walked backwards down the steps.

Jinks and Betty waited to see no more, but ran to the safety of the barn.

"Isn't it horrible?" moaned Betty.

"We must do something right away," declared Jinks. "We must rescue them from this enchantment."

"If we could only get the witch away!" Betty drew Jinks' head down to whisper to him. "We could capture her and hide her in the cave."

"Yes, we must do it; there's no telling what may happen to them if we don't rescue them." Jinks felt better now that there was such an interesting project on foot, but Betty's lips still quivered.

"I'll hitch up the horse and wagon; and you get the clothes-line from the laundry, if you can get past the witch," he commanded energetically.

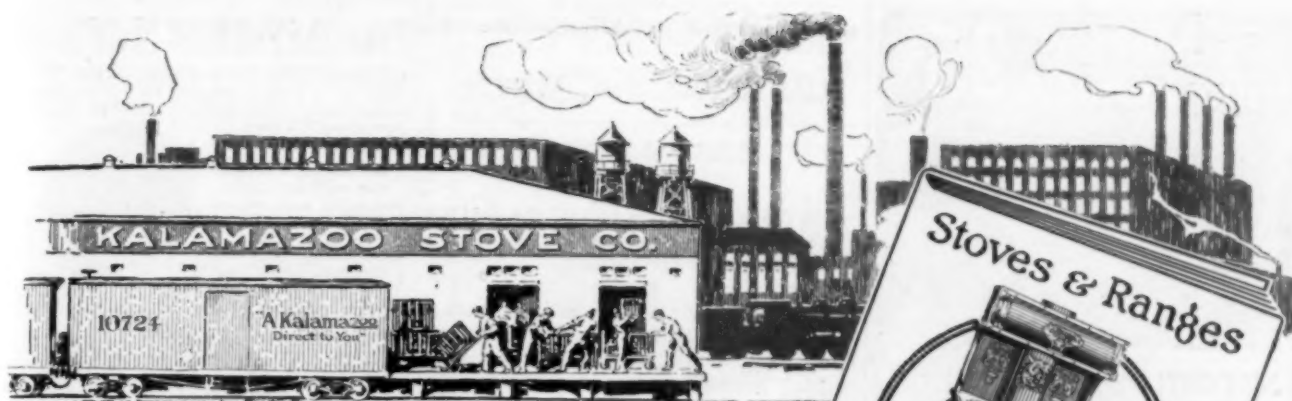
Betty flew out, found the line, and was back safely in two minutes.

"The witch is out there alone," she reported. "Perhaps we can catch her now!"

How they were to get her into the wagon troubled Jinks for a minute, and then a plan came to him. "She'll probably follow us into the wagon," he announced, "and then I'll tie her."

The plan worked beautifully, the witch clambering over the back of the wagon right after Betty. Quick as lightning, Jinks slipped over her waist a noose of the rope, made with a slip-knot, and se-

[Concluded on page 82]



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CAPTURING THE WITCH

[Continued from page 80]

cured the other end to one of the shafts, Mike and Robin Hood standing on either side of him as if for a guard.

THE witch made a move as if to speak, and then checked herself. "Put your hands back here," Jinks said in as big a voice as he could manage, "or I'll squeeze the knot up into you." The witch docilely put her hands behind her back. Then Jinks did the same with her feet, although she kicked a little there. But Jinks was strong, and Betty helped.

They drove in silence up to the mountains, skirted the first one, and went up the bed of the stream to the marked stone.

Betty, and Jinks conferred in whispers. "She's too heavy to carry up," was Betty's decision. "We'll have to drive right up over the bushes into the cave."

Jinks agreed, and although the horse demurred, the wagon tipped perilously, and the witch screamed several times, they finally managed it.

When they found themselves in the cool darkness of the cave, Jinks seized Betty's hand hastily. "Let's get out of here. 'Tisn't safe to be in here alone with her. We'll leave her in the wagon and just unhitch the horse." Despite himself, his fingers trembled as he fumblingly slipped the harness off the horse.

As they started hurriedly out they heard the witch say softly:

"I don't like to be left alone here."

Jinks dragged Betty hurriedly out after him. And, yet, that voice, somehow, had a familiar ring. When they were out in the open again, they both got on the horse and raced madly for home, Mike and Robin Hood bounding ahead.

They found everybody gathered at the door of the barn. "You're all right, now, you needn't be afraid. We've got rid of the witch," Jinks shouted.

There was a long silence, and then Jinks' father burst out laughing. "That's your Aunt Winnie, my boy, and if you've imprisoned her somewhere, you'd better get her out right away, or she'll get even by playing some more tricks on you."

"But Mother,"—even now Betty's lips quivered—"you seemed so different."

"Didn't I tell you, Betty, that on Hallowe'en things went by contraries?"

At last, Betty smiled. "Jinks, we did do something else than make pumpkins."

Then she put her arm around her mother. "But I don't think I like it when you play Hallowe'en, too, Mother."

The Children's Editor Talks to Her Boys and Girls.—You will find Jinks' and Betty's Witch on page 25. I hope you will all have a jolly Hallowe'en! Tell me about your pumpkin lanterns, and the fun you have "apple-bobbing", and all the other things you do on All Saints' Eve.

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CHASING HOUSEHOLD GERMS

By MAY EMERY HALL

THE oft-repeated saying, "Eternal vigilance is the price of safety," was never more applicable than in the matter of routing household germs. One of the most encouraging signs of the times is the fact that housekeepers everywhere are waking up to this fact. Intelligent people no longer refer to the deplorable consequences that may follow neglect in this regard as "mysterious dispensations of Providence". We are not only wiser than our grandmothers, but have better tools with which to work.

Do not imagine for a moment, if you happen to live in the country, that you are immune from germs. Statistics have much to do with "farm diseases". The responsibility of keeping the country home and surroundings sanitary is as great, or even greater, than that entailed by the city house or apartment. The housewife in the country, however, may congratulate herself upon having more effective weapons at her disposal for waging war against the common enemy. Sunlight, plenty of fresh air, big rooms, one or more generous porches—these are splendid substitutes for badly-lighted and often sunless rooms, 9x12 chambers, and a fire-escape.

THE importance of sunlight and air cannot be overemphasized. Every week it is well to move all mattresses and cushions to the yard or a sunny piazza, and allow them to receive a thorough sun-bath. Persuade the men of the house to do the heavy lifting for you. The sunning should be preceded by a careful brushing with a stiff brush of such construction that it will easily reach and dislodge all dust from the depressed, tufted portions. Rugs and heavy draperies should be hung on the line and left to flap in the breeze after being brushed.

Much of this work, of course, may be saved by the vacuum-cleaner. It is fast putting brooms and brushes into the background, and the time may come—who knows?—when the acknowledgment of a household sweeping-day may seem scarcely respectable. An enterprising young man or woman may add materially to his or her resources by investing a few dollars in a good vacuum-cleaner, and then renting the machine by the day. Services should be included in the fee,

[Continued on page 84]



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CHASING HOUSEHOLD GERMS

[Continued from page 83]

and the owner should assume all responsibility for the care of the cleaner. Chemically-prepared dusters that attract, pick up, and hold all foreign matter should take the place of the germ-laden, germ-scattering rags that, unfortunately, have not been abolished from all homes. A large variety of floor and wall dusters, of either twine or cloth, with and without handles, affords opportunity for a careful selection. These should be cleansed frequently with hot, soapy water. Other cleaning cloths used around the house, such as dish- and sink-cloths, should be sterilized frequently by boiling, thus keeping harmful germs at a distance. The family face-cloths may be treated in the same way, and dried in the sun.

HAS it always seemed to you that the soiled-clothes hamper and waste-paper basket were harmless household adjuncts that required little or no attention at your hands? This is a fallacy. Domestic science experts unhesitatingly claim that physical ills may be traced to infection from these sources. And why not? It stands to reason that a clothes receptacle holding germ-laden linen week in and week out can scarcely be kept immaculate unless some care is bestowed upon it. The hamper may be thoroughly scrubbed occasionally with warm, soapy water, rinsed in clear water, and dried, if it is of material that will stand such heroic treatment. Another method of keeping it uncontaminated is to provide a fitted lining



RUGS NEED TO BE HUNG OUTDOORS WEEKLY!

of heavy cotton cloth, to be fastened at the top with tapes, and have this washed regularly. For the kitchen waste-basket, a similar lining may be fashioned of table oil-cloth. It can be kept clean with a damp cloth, and will prevent fine particles from sifting through to the floor. It may be mentioned in this connection that there are now on the market hygienic clothes-hampers and waste-paper baskets of fiber that can be washed with impunity; and they are of an attractive whiteness.

In our battle against germs, a good water-filter may be recommended. But, remember, there are filters and filters. Every article sold under that name will not necessarily do the work claimed for it; in fact, some allow as much objection-

[Concluded on page 85]



Smooth and Delightfully Soft

AND guaranteed in writing to wear four months without holes—that's the kind of hosiery you receive when you ask for

BUSTER BROWN'S DARNLESS Guaranteed Hosiery For Men, Women & Children

Every pair inspection-perfect before leaving our fine daylight mills. Made of finest, strongest, Egyptian cable-twist Cotton yarns and pure linen thread which is used in 2-, 3- and 4-ply strength to reinforce heel, toe, top and sole. Smooth and ribbed styles, all weights, sizes and colors.



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2. Percale, neat black figures on white grounds.

3. Amoskeag Gingham, neat blue checks.

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CHASING HOUSEHOLD GERMS

[Continued from page 84]

able foreign matter to get through as they hold back. The filtering medium must have sufficient depth, thickness, or fineness of pores. If you cannot depend upon your own judgment, appeal to somebody whose word is authoritative. The filter should be sterilized by boiling for twenty minutes or half an hour two or three times a week.

Carelessness in handling of foods is a fruitful source of trouble in some homes, though not always suspected. The hands of the worker or workers in the kitchen should be kept immaculate by frequent washing, so that there may be no possibility of contamination in this way. Wrapped food products are much to be preferred to those that have been exposed to dust. All meat and fish that comes into the house should be carefully wiped with a clean, damp cloth or absorbent paper. Fruits ought to be thoroughly washed before serving.

The garbage pail should never be neglected. It should be emptied often, cleansed with washing-soda, kept tightly covered, and contents sprinkled with chloride of lime occasionally.

Garbage-can vaults, little cubby-holes with a zinc lining built in the kitchen wall, are a great convenience. The iron bottom on which the can stands is attached to the door, so that when it is opened the can slides out, too; and a slit in the back lets in the outdoor air and prevents odors.

The garbage itself should either be burned or buried. If the former method of disposal is resorted to, we would recommend the purchase of a large wire receptacle which can be bought for this purpose. In it can be burned the household refuse as well. It should be taken a safe distance from the house, even though there is little danger of the contents blowing about.

As a help in this determined and systematic germ fight, Government bulletins that deal with household sanitation from every standpoint may be had free upon application to your Representative in Congress. Uncle Sam means to develop a race of good housekeepers as well as capable farmers, and housewives will do well to avail themselves of all the wise suggestions and expert information he has to offer them along the lines of household sanitation. Send a post-card request to the Government, and literature upon the subject will be forwarded to you.



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6M59 HAT
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MANICURING AT HOME

A Common-Sense Beauty Talk

By ANNETTE BEACON

THERE is not one woman in the wide world, old or young, of high or low estate, who does not admire pretty hands and delicate shell-like nails. Some of us are busy women, and many have fallen into the habit of letting our daily toilet of the nails go with just a conscientious removal of whatever dirt may

have lodged itself beneath their rims.

But, even so, the appreciation of beautiful nails is still alive within us, and when we see a well-kept hand with beautifully shaped, transparent nails we involuntarily double ours up



FIRST STEP IN MANICURING

in the palms of our hands and resolve and re-resolve to give at least five minutes every day to making our own nails delightful to look upon. But do we?

NOT if the habit of neglecting the nails has become well established, I am afraid. In such case, we are too apt to sink back into the old rut after possibly two days of virtue. There is always some good reason we can offer for neglecting this part of our toilet. With the children to get off to school, if we are busy mothers, or with a train or car to catch, if we are business women, or with any number of other emergency cases, we let first one morning and then another slip by with our nails unmanicured, and, finally, we give up the struggle and content ourselves with a hasty cleaning of the nails just before the breakfast gong sounds—and at any other time in the day that need makes itself evident.

Yet, we all love a pretty woman, and must admit that a beautifully kept hand counts a generous per cent, in summing up her attractions. It is the easiest beauty attribute to secure, and it seems strange that, when we so universally recognize its value, we are not willing to pay the very small and trivial price it demands. Just five minutes a day, after one or two preliminary "treatments", will keep the nails in perfect condition.

I hope all my busy housewives who have left beauty of the hands to "Daugh-

ter" and to women less occupied will be inspired to spend this daily five minutes in claiming it for themselves. Really, if you will only keep at it until it becomes a habit, like putting out the cream tickets in the morning or winding the clock at night, the beauty of your nails will be assured, for then you will attend to them unconsciously and never miss the five minutes.

YOU have, of course, the necessary instruments for manicuring—a pair of scissors, some emery boards, a buffer, an orange-wood stick, and a good nail-brush. Cleanliness is the first essential to well-manicured hands—not just the ordinary visible-to-the-eye kind, but cleanliness even to the innermost crannies of the skin.

Let us suppose we are ready for our first manicuring under our new resolve to have pretty hands, and let us also suppose there are several indications of neglect—rather blunt, square nails a trifle thick; a hang-nail or two; scarf-skin or selvage which has crept part way up each nail; and a few white spots glaring out at us from our utilitarian finger-tips.

The first thing to do is to wield the nail brush with fervor. Have a bowl of warm, soapy water, and with your brush scrub the nails, the fingers, the knuckles—especially the knuckles—thoroughly and painstakingly. Rinse in clear warm water several times. It gives a touch of daintiness if a drop of oil of jasmine, oil of geranium, or your own favorite perfume is added to the rinsing water.

Making yourself entirely comfortable in your favorite bedroom chair, place the fingers for a few moments in a small bowl half filled with warm, soapy water. This is to soften and make pliable the skin about the nail, and also to help coax out any

lingering specks of dirt beneath the nail.

Pat the hands lightly with a towel, to dry, but keep the nails wet. Dip your orange-wood stick in the lather, and in a



REMOVING DISFIGURING SPOTS



SHAPING THE HALF-MOON

[Continued on page 89]

WHAT CAN YOU AFFORD?

By CORINNE UPDEGRAFF WELLS

WHAT can we afford? That is a question that concerns each one of us, from the woman who supports a family by the work of her hands to the plutocrat who dwells in a palace and lives sumptuously every day. The proper apportionment of an income, whether large or small, is practically the same. We must all have shelter, food, clothing, light, and heat; and most of us must reserve a margin for emergencies. Whether this fund is to provide the layette for a new baby or a millionaire's campaign contribution makes little difference to the statisticians who merely insist that all emergency, recreation, charity, and savings accounts be in proportion to the income received. According to them, a well-balanced table of expenditures for an average family keeping house in the United States allows twenty per cent. for shelter, thirty per cent. for the table, twelve for clothing, eight for light and heat, ten for insurance and emergency, ten for recreation and charity, and ten per cent. for the savings account.

According to these percentages, a family whose income is one hundred dollars per month should pay only twenty dollars for rent. This

Dividing the Income

Shelter	20	per cent
Table	30	" "
Clothing	12	" "
Light and heat.....	8	" "
Insurance and emergency.....	10	" "
Recreation and charity.....	10	" "
Savings account.....	10	" "
Total	100	per cent



amount is above the average cost of shelter in small towns, and below the average for cities. The economic solution of this problem is found in the salary, which is lower in towns and higher in cities, so that twenty per cent. of

one's income is usually adequate either in town or country. Sometimes, as in the case of a physician, it is advisable to choose a residence that cannot be afforded from a financial standpoint, but which, viewed professionally, is the most desirable. This problem is often solved by sub-letting a room or two, which reduces the rent to the proper percentage.

The advantages of apportioning the income are unquestionable. To begin with, we learn some startling facts about what we can and cannot afford. We discover that the world is full of unnecessary necessities, paradoxical though it may sound. A woman who could not

save money was complaining of the fact to a banker. She enumerated all the things she must have, and the cost of providing them. "Now, what can I do about it?" she demanded. "Do without," he answered.

TO SATISFY our wants is the only economic reason for spending, and when there is a stipulated amount for all fixed expenses, our financial experiences become a fascinating game, the aim of which is to see whether we get the best of our income or it gets the best of us. It is like going out for a walk; if we journey aimlessly, we will probably walk about three miles an hour, but we could easily do four if we tried. There is a vast satisfaction in knowing that our expenditures are well balanced; that in no way are we robbing Peter to pay Paul. The widow who gave her two mites gave one hundred per cent. to charity—all she had, which is an inspiring Sunday-school lesson—but disastrous financiering.

Allowing only thirty per cent. of the income for table expenses makes economizing on food a hazardous undertaking, especially if the salary is small and the family large. Peo-

ple who spend their lives assembling facts and figures assure us that when an adult man eats less than thirty-five cents' worth of food a day, he is under-fed, and what he saves in food he loses in efficiency or expends for doctors; that an adult woman requires nine-tenths as much as a man; and children, in proportion. It is, therefore, reasonable to suppose that a man, woman, and very young child would require about as much food as two adult men. If there are many growing children to feed, there must be fewer picture-shows, less money given to charity, a stunted savings account—or fewer babies!

If you have a family of growing children who are hollow to their very toes three times a day, you may find that what you can actually afford for table expenses is not sufficient properly to nourish your

[Continued on page 88]



"I haven't a dingy room in my house"

"Since I learned the ease of using Acme Quality finishes, I have never let my rooms grow shabby. Now I always keep on hand an assortment of small cans of the

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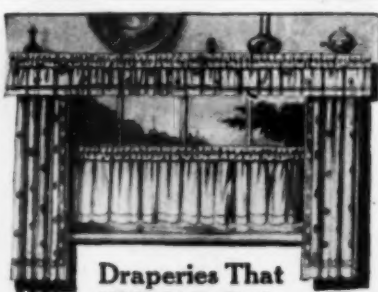
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Send 2c stamp for recipe book.

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WHAT CAN YOU AFFORD?

[Continued from page 87]

boys and girls. In that event, you have two alternatives from which to choose. You can use every penny you have, without considering your fellow beings or your future; or you can supplement your income with chickens that will supply your table with eggs and fowl, or a garden from which vegetables and fruit may be provided. An income does not necessarily mean cash, but its equivalent. If you are allowing thirty per cent. for table expenses, plus eggs, chickens, vegetables, and fruit, which represent an actual cash value, you are allowing too much for your table—unless a large family makes it necessary.

Some people do not believe in saving. Their creed is to eat, drink, and be merry, for tomorrow the bank may fail. They march right up to the very door of the poor-house eating mushrooms and *pâté de foies gras*, and whining because their rich relatives (who have spent their money wisely) refuse to care for them the rest of their days. Many people will not give the smallest proportion of their income for charity, and some go singing merrily through life without a thought of providing a financial umbrella for the showers to come. For such as these, the foregoing budget is not compiled. A budget is not made to show people how they must spend their money, but how they may spend it wisely in all directions that are suggested by prudent judgment and breadth of mind and heart. Nor will an apportionment like the one tabulated be satisfactory in every case; there may be times when it would be wiser to take some of the money reserved for emergencies to buy rubbers for the children, thus saving a probable doctor's bill. It may be unnecessary to make the strong arm of youth support your old age, or savings may be unnecessary because of some legacy that assures comfortable declining years.

Perhaps no other expenditures so surely stamp a person's character as those for recreation. We are all familiar with the type of man who maintains an automobile at the cost of a mortgage on his house; and the woman who goes to the sea-shore every summer when, to be consistent, she should take her vacation trip on a merry-go-round! Happy are they



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[Concluded on page 90]

MANICURING AT HOME

[Continued from page 86]

little jar of nail powder, and insert gently beneath your nail. Clean thoroughly, but without force or pressure, because you do not want to pry the nail away from its cushion of flesh except at the tip and the corners. Keep dipping the stick first in the lather, next in the powder, before each use of it upon the nails.

Gently insert stick beneath corners of the nail where it sets into its little pocket, so that no dirt may remain lodged there.

Most manicures next use what is called a cuticle knife—a small instrument with a curved blade not more than half an inch long. With this, dipped into the lather and re-dipped constantly, they gently loosen the skin at the base of the nail, being careful not to cut, and deftly remove any little loose edge which clings to the nail. In the hand of the amateur, this is rather a deadly instrument, as the selva skin is almost certain to be cut, and the nail scraped or even nicked at its base.

The orange-wood stick is safer. Dipping this in the lather, run it very gently beneath the selva skin at base of nail, and lift, ever so slightly. Pay particular attention to the corners of the nail at edge of pocket, as hang-nails may start there.

WITH the skin loosened, press the flesh back at base of nail, gently but persistently. No nail is beautiful which does not exhibit the lunula or half-moon at its base. If you have neglected your nails it will take you a little time to bring this into permanent evidence; but all you need to do is conscientiously to push back the cuticle daily, and, in a very short time—behold the half-moon!

Now, you should shape the nail. You may use either scissors or emery boards to do this, and in any case will need to use the latter after the nail is shaped, to make the edges perfectly smooth. Do not cut your nails in a point. This is bad form, besides being unbeautiful—it suggests "catty" characteristics. Instead, follow the shape of the end of your finger, and gently round the nail. Use the scissors to clip any hang-nails which may exist, and then scrub nails once again with nail-brush.

If your nails are very white it is permissible to apply just a suspicion of nail rouge. If they are faintly pink already, omit the rouge. Dab just a little on each nail, rubbing it over the surface, then cover with nail powder, and polish with your buffer. Be sure to have several little squares of chamois skin laid away in a box with a sachet, so that you may attach a fresh one to your buffer daily, washing out the one you have just used.

After polishing, another scrubbing is necessary to remove any specks of nail

[Concluded on page 90]

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you SEE when the proper temperature has been reached, so you KNOW exactly when to take it off.

Most dealers sell Taylor Candy Thermometers. Go to your dealer first. If he does not have them or will not order for you, send us his name and address with \$1.00, and we will send you one, together with our book of candy recipes. When ordering give No. "1908."

Taylor Instrument Companies
19 Hague Street, Rochester, N. Y.
There's a Taylor Thermometer for Every Purpose.

When answering advertisements kindly mention McCALL'S MAGAZINE.

Health, Style, Comfort

are perfectly combined
for all ages in

H & W CORSET WAISTS

100 STYLES

MATERNITY

STYLE and
EASE during

The H. & W. (MARMO) MATERNITY CORSET WAIST gives a trim and stylish figure—without the slightest endangerment to the well-being of either the mother or child. Soft and pliable with lacings on either side, adjustable to the comfort of the wearer. All steels removable.

Particularly desirable in convalescence or after surgical operations. Button or clasp front.

Sizes 20 to 36: Price \$2.00 at all dealers—or sent prepaid on receipt of price.



No. 412
\$2

Other Popular H. & W. Styles



No. 43 50c No. 2 75c No. 548 \$1.00 No. 390 \$1.50

At all dealers—or sent prepaid on receipt of price

H. & W. Co., Newark, N. J.

H. & W. Waists are made for all ages—Women, Misses and Children. Insist on H. & W. and accept no substitute.

Illustrated Booklet on Request

These
Features
Spell
Satisfaction



Double Head enables fastening from either side. Tongue in head prevents point of pin from slipping through.

**STEWART'S
DUPLEX
SAFETY PINS**
TRADE MARK REGISTERED
"CONSAPICO"

Guard over coil prevents fabric from catching in spring and tearing.

Send 2c stamp
and name of Dry
Goods dealer for
sample card.



Consolidated
Safety
Pin Co.
Dept. E
Bloomfield, N. J.

SONG POEMS WANTED

We will compose music to your verses and arrange for publication immediately. Write today. Dugdale Co., Studio 138, Washington, D. C.

WHAT CAN YOU AFFORD?

[Continued from page 88]

who know what they can or cannot afford, and, knowing, have enough strength of character to keep within the limit prescribed by circumstances.

The late James J. Hill, who was certainly qualified to speak, said: "If you want to know whether you are destined to be a success or a failure in life, you can easily find out. The test is simple, and it is infallible. Are you able to save money? If not, drop out; you will lose. You may think not, but you will lose as sure as you live. The seed of success is not in you."

That was good advice to men ambitious to become financiers; it is splendid advice to women who have the spending of that portion of the income that is set aside to provide for the family needs. It is not only the money saved that makes for success; it is the principle involved. If you have not enough stamina to refuse strawberries out of season, if you cannot afford them, the chances are that your balances through life will always be on the debit side of the ledger.

MANICURING AT HOME

[Continued from page 89]

powder. End by another gentle polish against the palm of your hand.

If the cuticle at base of nail is inclined to be ragged, apply vaseline at night. You can, also, when pressing down cuticle during manicuring, dip your orange-wood stick in vaseline.

Be careful in using buffers not to knock the nail, and use the same care not to press too hard against it with the orange-wood stick. Little white spots are apt to result, and they stay with you until they grow out with the nail. There is a paste which can be applied to these spots and which is usually efficacious, but it is simpler not to cause them.

I had a thousand and one little dainty "extras" I wanted to tell you, about caring for the nails, but here I am even beyond the limits of my space already. We will have to leave these for another occasion.

Editor's Note.—Every woman possesses the possibilities of attraction. Beauty often lies merely in clear eyes, well-cared-for skin, nicely manicured nails, soft and luxuriant hair, and an attractive figure. It is Miss Beacons object in this department to lend every aid to the woman who wishes to improve her appearance and her health. All inquiries will be cheerfully answered by mail, if a stamped, addressed envelope accompanies the request.

NEW HAIR BOOK FREE

Write
for
It



What this Free Book tells about care of the Hair and Beauty Culture at Home without cost is priceless to any woman. All the latest

Paris Fashions In Hair Dressing

Beautifully illustrated. Also catalogs hundreds of newest Paris and London Creations in Hair

Goods and Toilet Specialties.

Our Direct-to-Buyer Plan, our foreign connections, and our immense buying power, enable us to offer choice qualities at sharp reductions from standard prices. The selections below are of splendid quality and to match any ordinary shade.

Straight Switches	Wavy Switches
1 3/4 oz. 18 in. \$0.85	20 in. \$1.45
2 oz. 20 in. 1.25	22 in. 2.45
2 1/2 oz. 22 in. 1.75	24 in. 3.45
2 3/4 oz. 24 in. 2.75	26 in. 4.95
3 oz. 26 in. 4.45	30 in. 7.65
Triple Wavy Switch, 22 in.	\$3.45
Other sizes and grades	50c to \$50.00
Natural Curly Pompadour	2.95
Coronet Braid, 3 oz. Wavy	3.95
Wigs, Ladies' and Men's	\$15 to \$50.00

Send long sample of your hair with your order. Hair, peculiar and gray shades cost a little more; ask for estimate.

Money-Back Guarantee We positively guarantee quality, match and workmanship; in fact, we guarantee perfect satisfaction or money promptly refunded.

Charge accounts gladly opened with responsible persons, and goods shipped on approval without cash in advance.

Write for our New Hair Book Today
PARIS FASHION CO., Dept. 410, 209 State St., Chicago
Largest Mail Order Hair Merchants in the World

FRECKLES

Removed or Money Back

There is no more reason why you should have freckles on your face and arms than dirt. Just as soap removes dirt—

Wilson's Freckle Cream

removes freckles. Here's our GUARANTEE: If one \$1.00 jar does not remove all freckles, tan or sunburn without the least injury to your skin, we return your money without question or quibble. Could we make a fairer offer? No trouble to follow directions. The freckles vanish: the skin is left soft, clear and rosy. Used by thousands every where. Send \$1 today; you risk nothing.

Wilson's Fair Skin Powder and Wilson's Fair Skin Soap are favorites with many women.
WILSON FRECKLE CREAM CO.
237 Meeting Street Charleston, S. C.



A GLIMPSE OF FIFTH AVENUE

SELECTING your Fall Apparel from this beautiful catalog is just like shopping in America's most fashionable thoroughfare. We supply the smartest New York shops with dainty dresses, suits, coats and lingerie designed by our experts after the latest Parisian modes. Now we offer you, direct by mail, all charges prepaid, up-to-the-minute creations, splendidly made from the finest materials, at prices that afford you surprising savings. In quality, beauty, style and variety, the Royal Line will delight you. Satisfaction or Money Back Guaranteed. Don't buy a single Fall Dress until you have consulted this interesting catalog. Write for it now.

Royal Apparel Co., 46 E. 32nd St., New York



NEUTRO THE REFINED DEODORANT

A dainty but powerful snowy white cream that neutralizes all perspiration and body odors. A toilet necessity. Lasting and non-irritant. 25c at drug and department stores—insist upon Neutro—or sent direct on receipt of price.
NEUTRO MFG. CO. Dept. G, Cleveland

THE COUNTRY COMMUNITY

[Continued from page 26]

meets to make the schoolhouse stage curtain, to fashion simple costumes for the young people's outdoor or indoor play, to plan a fall flower show for the children, with invitations to be sent to the nearest town, and a sale of home-made candy and baking. The neighborhood is awake, and conscious that it is a neighborhood, and that only by working together can the best be brought out in community life, just as in business life.

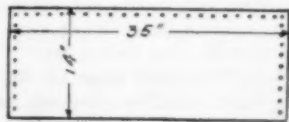
Then, sometimes, there comes a fine consummation in the erection of a county building. At Spring Green, Wisconsin, a town of six hundred, the town and the rural community are uniting to build a little plaster building to cost one thousand dollars, for the art and cookery departments of an inter-county fair; with a rest-room and a baby garden in connection. The remainder of the year, the building is to be a woman's exchange for the counties, and a road-side tea house for automobilists—to be cared for at first by volunteer help, and later by a paid matron. At Green Bay, Wisconsin, the county women applied to the county board for the use of the old courthouse when a new one was built; and the board gave it, together with three thousand dollars for equipment. The building stands as perhaps the first woman's county building in the country, put to manifold uses for the community life of the whole county.

In this, as in everything, the great thing is to see the possibilities, and to make a practical beginning. Then the thing grows in ways which nobody could have prophesied.

A LINOLEUM WASTE-BASKET

By GERALDINE AMES

IF you have a strip of linoleum left over, make a waste-basket with it. Such a basket is handy to keep beside the sewing-machine, or sufficiently attractive for the den. Cut the strip about fourteen inches wide and thirty-five inches long, first marking it with a pencil and yardstick to get the lines straight. With a punch, make holes along one side edge and both end edges as shown in illustration. Cut a disk of wood for the bottom. Lace the side with leather thongs



or stout brown ribbon, and the top, over and back, for a binding. Then, tack it to the wooden bottom with large brass-headed tacks.



Here is a Specimen Value
from this Perry-Dame Book
of Bargains—a Beautiful Coat
of Ural Lamb Cloth, for Only \$10.98

M-40—Here is YOUR opportunity. Perry, Dame & Co. are offering you here a chance to save some money on one of the richest and handsomest Coats shown this season. It is made of beautiful and very serviceable Black Ural Lamb Cloth, a delightfully warm Wool Fabric with a curly surface, closely resembling the expensive Persian Lamb Fur.

The graceful shawl collar is made of self-material on both sides, and can be worn as pictured, or rolled up high and buttoned up snugly over the chest for extra warmth in very cold weather. The sleeves are set in long armholes, which are very comfortable as well as very stylish, and are finished with deep cuffs. It is smartly rounded at the bottom in front, and closes with an exquisite silk braid and plush ornament and two plush-covered buttons. Lined throughout with rich Grey Guaranteed Satin, and provided with a convenient inside pocket.

BLACK ONLY. LADIES' SIZES: 32 to 44 bust; back length about 52 inches. Madam, you will be proud to own this handsome coat, and with the money you save in getting it at this price you could buy for yourself the muff that matches it and a stylish hat from Page 82 or 83 of the Perry-Dame Money-Saving Catalogue, and have one of the most stylish and elegant outfits you could possibly get anywhere. **Perry-Dame Price, \$10.98**
—guaranteed to please you or your money back.

M-41—Pillow Muff of Black Ural Lamb Cloth, stylishly trimmed with black satin frills, and lined with Black Venetian. Matches Coat M-40. **Perry-Dame Price . . . \$1.98**
—guaranteed to please you or your money back.

We will gladly send you a sample of this Coat Material if you desire, but you will save time by ordering this Coat today direct from this advertisement.

The Perry-Dame Catalogue shows you how to dress better for less money. Be sure to send for this wonderful book, but send today, please—NOW. It shows you for instance:

Coats	from \$4.50 to \$22.50
Fur Sets	\$3.25 " \$19.98
Waists	\$.54 " \$ 3.98
Skirts	\$1.98 " \$ 5.98
Dresses	\$1.00 " \$13.50
Suits	\$8.98 " \$16.50
Corsets	\$.98 " \$ 3.00
Underwear	\$.25 " \$ 2.98

All the latest New York styles in Clothes for Women, Misses and Children at prices that will save you many dollars.

Don't fail to send for YOUR copy of this Catalogue today

PERRY, DAME & CO. 145 EAST 32d ST. NEW YORK CITY

Here, Madam,

is the catalogue that will save you many dollars on your new clothes this season. If you have not already sent for YOUR copy of this **Perry-Dame Money-Saving Style Book**, be sure to write for it today. A postal card will do.

COAT

M-40

\$10.98



Remember
Perry,
Dame &
Co.
Always
Deliver
Every
Order
Free to
Your
Home

MUFF

M-41

\$1.98



The Gift for All Time



Lot 3905—Ladies' solid gold Tango ring with four genuine whole pearls and centre stone either genuine garnet or any birthstone. Price . . . \$6.99

Lot 3906—Ladies' solid gold cluster ring with four genuine whole pearls and genuine diamond-shaped garnet or any birthstone. . . \$7.00

For that birthday, that festival, that "special occasion," that brother, sister, sweetheart, father, mother, husband, wife, give a beautiful ring—one that will endure for years to come—a *perpetual* gift. Rings of beauty, durability and pleasure are

W-W-W Guaranteed Rings

All W-W-W-Rings are so wonderfully fashioned in the world's largest ring factory that the guarantee says—*If a stone ever comes out or is cracked we guarantee to replace and reset it free.* This covers all stones but diamonds.

All Prices

For men, women, youths and maids. At \$3, \$4, \$5, \$10 and up. As much or as little as you wish to pay. All bands solid gold set with whole pearls, turquoise, sapphires, rubies, garnets, sardonyx, amethyst—all the precious and semi-precious stones, including all the birthstones.

At Your Jeweler's

Go to your jeweler. Ask to be shown his big assortment of W-W-W Guaranteed Rings. Try them on. See how much better they look than the pictures. Remember that they are made by an exclusive ring house—that the guarantee makes your gift a gift for all time. If your dealer should be out of them, write us and we will see that you are supplied.

\$5 Special

See the \$5 Special W-W-W Rings. A most unusual value. Ask to see Mother's Ring. Our own idea—designed and patented by us—is a rich coral cameo setting. Let us help you buy. Send for interesting book on rings. It is free. Write for it today. (68)

WHITE, WILE & WARNER, Dept. O-165, Buffalo, N.Y.
Makers of Solid Gold Gem-Set Rings in Which
the Stones DO Stay.

Corticelli Silk

Too Strong
To Break



Beautiful 1915 Kitten Calendar

6 x 7 reproduced in the colors of the original oil painting by Ben Austrian sent to any address in the U. S. for a 2c stamp.
Corticelli Silk Mills, 28 Nonotuck St., Florence, Mass.

"LADIES, IMPROVE YOUR COMPLEXION"
Cactus Bud Cream removes freckles, tan, moth, pimples, blackheads, wrinkles and all skin blemishes. Price 50 cents a jar, prepaid. Write for free book "BEAUTY TALKS."
CACTUS BUD CO., Dept. M, Sandwich, Ill.

FAVORS FOR HALLOWE'EN

By EVA DEAN

THERE are many little things for decorating the room or table for a Hallowe'en entertainment which may be easily made at home by any one who has a little time to spend in the interesting occupation of "getting ready".

A witch's tripod and caldron can be utilized for serving a dessert, an ice, or

an individual portion of candies with tissue-paper tucked in over the top. Cut an orange-skin in the shape of a kettle, and suspend with baby ribbon from a tripod of brooms made of pine needles on meat-skewer handles.

The witch herself may be constructed on a



THE WITCH HERSELF

light wooden cross with one end sharply pointed, by means of which she will be enabled to sit cosily on the edge of a cake, or almost any article of food. A modeling-clay base, instead of

her on the edge of the mantel-piece or table, and when used in numbers will be quite effective. If a clothespin is used for the body, she may light menacingly on top of a vase or a goblet. A hickory nut glued to the top of the framework is the most effective head she could have; the features may be indicated in ink. Make her hat of a cone of black paper glued to a circular brim. Besides this, all she needs is a skirt and a cape

of black crepe paper. A broom may be added, if desired, to make the little witch quite complete.

A hooded apple or orange can be made an interesting feature for a children's party, by dressing it to represent some nursery hero, such as Red Riding Hood or Blue Beard. Beans or red candies may be used for eyes, nose, and mouth, or these could be effectively cut from the skin. A cloth

or crepe-paper hood, suiting the character, should be tied under the chin of each.

Entertainment may be furnished by placing many of these orange or apple heads about the rooms, each one numbered, and giving each guest a pencil and card with a number for each character. All are to supply and write the names of the characters opposite the numbers on the cards. The most successful guesser may be given a souvenir of the occasion.

A quaint arrangement for a children's Hallowe'en luncheon is a Jack Horner Pie, contrived of a tin receptacle covered with tissue-paper. Let this rest upon a mound hidden by an outline of chrysanthemums interspersed with autumn leaves, with

quaint brownies peering here and there among the blossoms. Three of these odd little figures may appear in the act of bursting through the pie-crust. Tiny tubs may be filled with walnuts, with a brownie perched on the

handle of each, and narrow satin ribbons, held in the hands of the brownies, one at each cover, extending from the tubs to the centerpiece. Autumn leaves may serve as place-cards, and

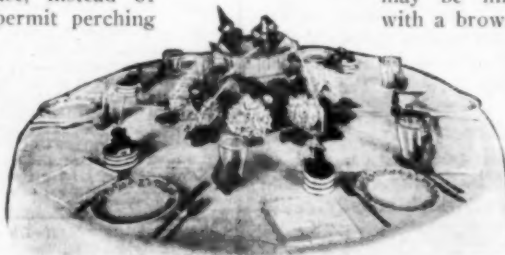
the favors—to be distributed at the end of the luncheon—are to be hidden within the pie. These may be the kind obtained at a shop, or home-made ones, as desired. Each brownie may be a favor, his body being a fat little bag of candy beans.

The brownies may be made of crepe paper and wire, and the tubs may be had at a toy store, or made from paper ice cups by painting in water-colors or pasting narrow bands of tissue-paper around them to resemble iron hoops.

The tubs may be filled with candies instead of nuts, and to have them more interesting for the children, make each piece in the shape of a brownie. Fondant may be easily molded and then dipped into chocolate for a brown coating.



THE WITCH'S TRIPOD



READY FOR A HALLOWE'EN LUNCHEON



A RED-RIDING-HOOD ORANGE

THE OLD-FASHIONED COVERLET

[Continued from page 21]

flowers, fruits, animals, men, trees, houses, and birds; and often the name of the weaver and the name of the person for whom he wove may be found in the corner or in the border. In the other class you find homespun, home-woven coverlets made by the mountain women, and by the housewives of New England and the South before the invention of machinery robbed woman of one of her occupations. Coverlets of this kind show a foundation of cotton or linen, usually pure white; and the design is overshot with threads of colored wool. Coverlets like "Lover's Knot" belong to the first class, and though their manufacture ceased more than half a century ago, so durable are they and so highly prized as family heirlooms that hundreds of them are still to be found, furnishing a pleasant field for the collector.

In the textile department of the Chicago Art Institute there is a collection of sixteen coverlets once owned by Dr. W. F. Gunsaulus, whose interest in coverlets is so wide and deep that he once delivered a lecture on them to the pupils of Sayre College, in Lexington, Kentucky. In this collection are some mountain patterns, and one called "The Lafayette Coverlet", woven to commemorate the visit of Lafayette to America in 1824.

The most remarkable collection of coverlets ever made, perhaps, was that of the late William Wade of Oakmont, Pennsylvania. There were nine specimens of the professional weaver's make, and forty-five of the home-woven variety. Twenty-six states are represented in this collection, and it was the owner's intention to have one from every state in which coverlets were ever woven. I remember the difficulty he had in getting one of Texas manufacture, but, at last, an advertisement in a Dallas paper resulted in the discovery of an old "kiver" woven in Smith County, and called "Pride of Texas". His favorite coverlet was a magnificent double-woven "Lover's Knot" in dark blue and white woven in Somerset County, Pennsylvania; and the exquisite design, suggesting snow crystals or fine architecture, fully justified his choice. Mr. Wade's interest in coverlets dates from his acquaintance with the work of a Settlement School at Hindman, Knott County, Kentucky, where coverlet weaving has been revived as at Allanstand and Berea. Three coverlets in his collection, "King's Flower", "Spectacles", and "Kentucky Snowflakes" were woven in Knott County, Kentucky, the home of this settlement.

My own collection consists of an old "Tennessee Trouble" in red, white, and blue; a "Double Muscadine Hills", woven

[Continued on page 94]



The Ritz-Carlton Hotel, New York

Salt's

"MERITEX"

In the meeting places of fashionably gowned women, "Meritex" will be observed as the supreme vogue during the coming Fall and Winter.

It is an exact counterpart of costly Baby Lamb and has been accorded recognition by the highest style authorities here and abroad. A garment of this wonderful material must be seen to be appreciated.

The foremost manufacturers of Cloaks, Entire Suits, Capes, etc. have used "Meritex" in their most attractive models and these now await you at the best retail stores. You will be surprised at the moderate prices.

For your protection however you must insist upon this "Meritex" label in every garment; it insures you against inferior imitations:

GENUINE
MERITEX
FUR

We also invite you to inspect garments made of Salt's Arabian Lamb and Salt's Pomorie.

We will gladly send you samples of any of these materials upon request and refer you to a dealer who can supply you. Many of the best stores are also offering "Meritex" by the yard.

HOUSE OF SALT'S, Inc.
38 East 25th Street, New York City

Photograph of
MERITEX Costume



AGENTS \$28 A WEEK

Amazing seller. New 15-Piece Aluminum Set. Nothing like it on the market. Women wild about it. Low priced. Guaranteed quick sales. Splendid profits. Samples furnished. Your territory open. WRITE QUICK. THOMAS ALUMINUM CO., 8282 West St., Dayton, O.

30 DAYS FREE TRIAL

1915 Model with freight prepaid, on the new 1915 "RANGER" if you write at once for our big catalog and special offer. Marvelous improvements. Extraordinary values in our 1915 price offers. You cannot afford to buy without getting our latest propositions. TIRES, equipment, sundries and everything in the bicycle line half usual prices. Write to us. **MEAD CYCLE CO., Dept. C. 26, CHICAGO**



Tooth Brush

A clean tooth never decays—the Prophy-lac-tic keeps teeth clean

It's Easy to Keep the Toilet Clean

Buy a can of *Sani-Flush* and you'll rid yourself of your most disagreeable household task. *Sani-Flush* will remove all stains, all incrustations, all discolorations without dipping out the water, without using your hands, without bending your back. *Sani-Flush* cleans toilet-bowls easily, quickly, thoroughly, and keeps them clean. It's an odorless white powder that is sprinkled into the water in the bowl—a little every day—not a general cleanser nor a scrubbing powder. It's meant for one purpose and there's nothing like it by any other name than

Sani-Flush

Try it and you'll always have it in the house. Your dealer probably sells *Sani-Flush*. Ask him; if he doesn't, send us his name with twenty-five cents (thirty cents in Canada) for a full-sized can, postpaid.

THE HYGIENIC PRODUCTS CO.
440 Walnut Street, Canton, Ohio



ROUGH ON RATS



UNBEATABLE EXTERMINATOR

The old reliable that never fails. Sold all around the world—the Standard. 15c., 25c., 50c. Boxes.

THE GOVERNMENT USES IT

Rough on Rats fools the rats and mice, but never fools the buyer. The secret is, you (not the maker) do the mixing. Take a hint, do your own mixing; pay for poison only, then you get results.

Beware of imitations, substitutes and catch-penny ready-for-use devices.

The U. S. Government has bought 25 Gross (3,600 boxes) of Rough on Rats to send to the Panama Canal Zone.

E. S. WELLS, Chemist, Jersey City, N. J.

THE OLD-FASHIONED COVERLET

[Continued from page 93]

in Tishomingo County, Mississippi, a "Double Chariot Wheel" in crimson, black, and white; a "Forty-nine Snowballs" in old rose, tan, and a soft indescribable gray; and a fragment of an old coverlet that shows genuine oriental colors. The first I bought from the driver of a tobacco wagon. If any of my readers live in a "tobacco district" I commend them to the tobacco wagon as an opportunity for collecting coverlets and making a study of colors, designs, and names. An old "kiver" is a favorite covering for a load of tobacco, and if the tobacco farmer has time to stop and talk with you, you may learn the name and history of the "kiver". The world of art is very close to us all and even a tobacco wagon may furnish material for art study.

As a collector, I incline towards the collection of names and designs rather than of coverlets themselves, and I have hundreds of these, but I do like to find an old ragged scrap of a coverlet that has seen years of unlawful usage, and, by washing, patching, and darning, restore to it part of its lost birthright of beauty. Next to this restored coverlet I prefer a family coverlet that has passed from generation to generation, till it is faded and worn by the kind of use for which it was intended. Such a coverlet is the Sloan coverlet, whose thread was carded, spun, dyed, and woven by — Brown, the owner's grandmother in 1796, the year in which Washington wrote his "Farewell Address" and declined reelection for a third term. When Mr. Sloan's mother married, November 15, 1827, this coverlet was one of her bridal gifts, and when her son went to college, he carried his grandmother's coverlet with him and used it on his bed. At present, it is a valued adornment of his summer home on Lookout Mountain, and there is no reason why three more generations may not inherit and use Grandmother Brown's handiwork. I like to write the history of such a coverlet as this, for it shows that the children and grandchildren are worthy descendants of their foremother.

For four years past, both names and designs have been in my thoughts by day and my dreams by night. In my *Book of Hand-woven Coverlets*, in which were gathered together the results of this fascinating research, I was able to include more than three hundred and fifty names, some merely odd, and some historically and esthetically interesting. And still other names of the same kind continue to drift in to me from various sources. I might go on collecting to the end of my life, and there would still be names, curious facts, and scraps of history undiscovered.

[Continued on page 95]



Give Yourself a Square Deal

Don't do housework at a disadvantage nor strain yourself when it isn't necessary! If domestic machinery runs hard, ease it with 3-in-One! If a door lock sticks, or a hinge squeaks, apply a drop of 3-in-One.

3-in-One oil

helps everywhere --- puts "go" into everything. Prevents rust and tarnish --- promotes glitter and brightness. Makes the disagreeable work of dusting easy and sanitary.

3-in-One is a clear, pure oil compound, free of acid and disagreeable odor, that lubricates, cleans and polishes and prevents rust.

Sold in hardware, housefurnishing, drug, grocery and general stores. 1 oz. bottle 10c; 3 oz. 25c; 8 oz. (1/2 pt.) 50c. Also in Handy Oil Cans 3 1/2 oz. 25c. If your dealer hasn't these cans, we will send one by parcel post for 30c. A Library Slip with every bottle.

FREE---Write for a generous free sample and the 3-in-One Dictionary.

Three-in-One Oil Co.,
42 D.F. Broadway
New York



We Pay Postage

Hurry Your Order



25¢

Yes, only 25c. But don't delay your order and miss this remarkable bargain. Made of good quality cotton voile. Closes invisibly in front under an exquisitely embroidered panel finished in scalloped edge. Yoke effect made of elaborate floral design embroidery. Front of waist handsomely designed with fillet lace and clusters of combination tucks. Sizes 32 to 44. Be sure to state size. Order by No. 25c 23AB. We pay postage. Special price only.

Send for Bargain Book

of wearing apparel in newest styles. Mailed free. Write for it. SEND SURE TODAY. Satisfaction guaranteed or money back. 239 Herr's Island Avenue W. & H. WALKER PITTSBURGH, PA.

Ladies Earn Money

Everyone wants to see the hundreds of fine "Queen Fabric" Dress Gowns samples. All or spare time work. No capital or experience required. Mrs. Grace earns \$1,500 yearly. Thousands of satisfied customers. Full line ready. Be first to write us.

Queen Fabric Mfg. Co., Dept. 202, Syracuse, N. Y.

THE OLD-FASHIONED COVERLET

[Continued from page 94]

Some of the many names recently added to my collection are: "Nine Rings and Diamonds", "Big World's Wonder", "Dice Blankets", "Hickory Leaf", "Leaf in the Wilderness", "Noah's Wonder", "Five Doves in a Row", "Church Steps", "Jefferson's Liberty".

As long as hand-weaving is known, the number of names will increase, for every original designer is privileged to name her design, and while there are patterns and names more than a century old there are others designed and christened by people now living. The design called "Peony Leaf" was so christened by a Virginia weaver whose daughter is still living, and a North Carolina pattern known as "Elmeda's Fancy" was named a few years ago in honor of the mountain woman who first drafted the design. I hope I shall never come to the end of the list, for these intangible names give me as much pleasure as other collectors find in old china, old violins, or old vellum-covered books.

Such names as "Braddock's Defeat" and "Cornwallis' Victory" link the hand-woven coverlet to colonial days, but it is not more closely associated with the Revolutionary War than with the war between the states. Many a soldier left home carrying in his knapsack one of the family coverlets, and often these things became "contraband of war". In the *Photographic History of the Civil War* there is a picture showing Lincoln and McClellan holding a conference in the latter's tent, and on the General's cot is a coverlet that looks as if it belonged to the bed of some black mammy. A Kentucky woman now living in Dallas numbers among her war treasures a coverlet that once belonged to the family of General Hood, and was given to her as a token of gratitude by the General's nephew after she had nursed him through an illness; and in my coverlet book may be seen a mountain "kiver" with a story of its own. There is a beautiful mountain pattern called "Lee's Surrender", and a coverlet of this design woven at the Allanstand Industries in North Carolina was recently displayed in Atlanta at the meeting of the City Federation of Clubs.

Sometimes, by a happy chance, the name fits the pattern. The design called "Cup and Saucer" really looks like a cup and saucer, and "Sea Waves" has the lovely curves of falling water; but "Big Works of Tennessee" is a small, delicate pattern that looks exquisite, done in pale blue and white, and "Fox Trail" has nothing to suggest either foxes or trails. There is also a hopeless entanglement of names and patterns. The pattern which the Allanstand workers call the "Sea

[Concluded on page 96]

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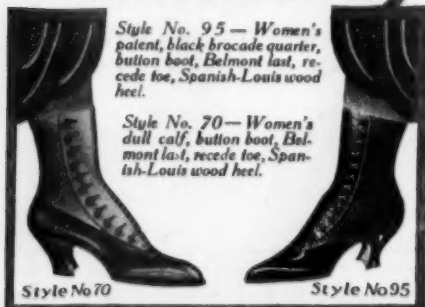
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THE OLD-FASHIONED COVERLET

[Continued from page 95]

Waves" I have known for two years as "Blazing Star", and my "Winding Leaves" is known at Allanstand as "Flowers of May". If you want to keep a well-balanced mind, I advise you not to try to straighten the crooked ways into which coverlet names and coverlet patterns have fallen.

One of the women whom Swift loved once said of him that "he could write beautifully about a broomstick". At one period of my research work in the world of old coverlets, I felt that one must have the genius of a Swift to write beautifully about so commonplace an object as an old faded bed-cover, and I came near to laying down my pen and leaving the work for some writer who could "write beautifully about a broomstick". But the pen refused to be laid aside, and as I went on with the work, the old faded bed-cover lost all relation to things commonplace. It drew me across the seas to strange lands and people, then back to my own country in the earliest days. It brought me into communication with arts and crafts workers, with teachers of weaving in the colleges of this country and of England, and, better than all, with dear old mountain women who wrote me kind, helpful letters, who gave me receipts for their dyes or drafts that their patient fingers had drawn for me and from them I learned that the love of beauty is not a product of education or of culture but Nature's first and best gift to all of her children.

"Fair is the rose," says a poet, "but its subtle suggestion is fairer;" so, though the colors and patterns of the hand-woven coverlet are fair, the things it suggests are still fairer, and when I think of all I have learned of art, history, and human nature during my four years' research, my faded "Tennessee Trouble" seems far more beautiful to me than could any "silk star-broidered coverlet" that ever molded itself to the limbs of a sleeping princess.

TAFFETA RIBBONS

By ELEANOR M. HURLBERT

WHEN washing taffeta ribbons, use warm soft water and good laundry soap. Do not wring or squeeze out the water, as this makes creases which will not iron out. Rinse in clear, soft water and hang to dry. When about half dry, if put through a solution of water and sugar, and ironed, taffeta ribbons will have the crispness of new ones. Use one teaspoonful of sugar to each cupful of water. Iron while damp, first with a cloth over the ribbon, and afterward without cloth.



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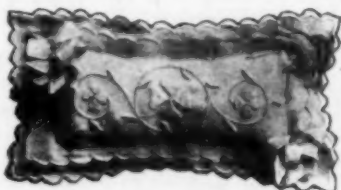
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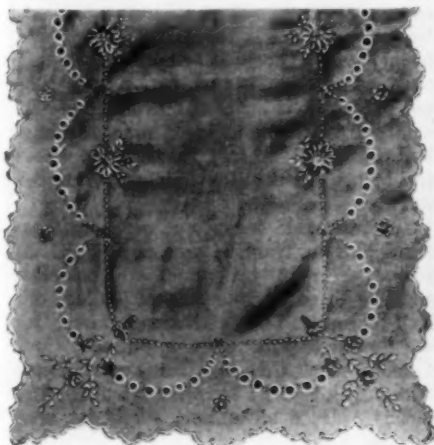
WORK FOR NIMBLE FINGERS

[Continued from page 50]

10427.—A Pincushion in Kensington Stitch. This is the subject of our embroidery lesson this month (see page 51). Design stamped on white linen, 14x18 (which includes back), 25 cents. Cotton in 4 colors for embroidering, 15 cents extra. All free for two 50-cent subscriptions.



10425.—Dresser or Sideboard Scarf. This is an immensely effective piece of embroidery, because practically all of the design, except the tiny leaves, is developed in eyelets—a simple form of embroidery which gives good results even in the hands of the amateur. The leaves are embroidered in satin-stitch, and the



scalloped edge is first padded and then worked in buttonhole stitch. All of the embroidery is carried out in white. Design stamped on pure white linen, 18x36, 50 cents, free for two 50-cent subscriptions; on pure white linen, 18x56, 75 cents, free for three 50-cent subscriptions. Sixteen skeins white embroidery cotton for working, 35 cents extra.

Editor's Note—A perforated pattern of any design on this page and page 50, including preparation and directions for stamping, 15 cents, from The McCall Company, New York City. Miss Sterling will answer questions as to embroidering any piece in this department, if a stamped envelope is enclosed.

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THE CHILDREN'S FALL HATS

[Continued from page 28]

the five-inch-base line, draw a five-inch line parallel to the first five-inch line. Have half of the new line on one side of the seven-inch upright, and half of it on the other side. Through the dot which you placed two inches from the top of the seven-inch upright, draw a line two inches long parallel to the five-inch line. One inch of this should be on one side and the other inch on other side of the seven-inch upright. Now, with a gradual curving line, connect the top of the seven-inch line and the ends of other three lines. Cut out, and you have a pattern of a section of the crown with one-fourth inch already allowed for seams. Cut out five crinoline and five velvet (or other material) sections. Pin a crinoline section to each velvet section, and join the five sections with a seam one-fourth inch deep. Be careful seams do not pucker.

For brim, cut a bias piece of crinoline, six inches through the bias. Fold in half, lengthwise, so that you have a double bias strip three inches wide. Lay around the child's head so that it slips on and off easily, pin and seam. Sew a piece of flat straw braid around the edge of band where the double raw edges are, leaving folded edge free. This reinforced or stayed edge will then be the headsize of brim, and the folded edge will be outside edge of brim, or the rim. Stretch this folded edge as much as you can. It will be about five inches longer if the crinoline is cut on the true bias. Now you have a mushroom brim that you can turn up in



FIG. 7—DETAIL OF POIRET
CROCHETED ROSE

front, at side, in back, or all around. Cut a bias strip of velvet or other material, six inches through the bias, and one inch longer than the flaring or outside edge of brim. Fit this bias strip over brim, so that half is on top and half underneath the brim frame. Have the velvet fit smooth on edge of frame, and pleat the fulness at headsize on both sides of straw bandeau. Lap joining, and blind-stitch. Sew crown on outside of headsize brim.

This model can be trimmed in two ways. One, appropriate for a girl, has two patent leather (really oilcloth) butterfly bows placed at left side of front and a little back of right side, where the brim droops lowest (Fig. 3). These bows are simply two loops and two ends, with a twist of the leather over the middle to look like a knot. They should be fastened to stand out like a butterfly bow.

For a young boy, this same hat is perfectly appropriate and in good style, but trim it in a mannish way with a quill at the right-side back, or with nothing except a band of narrow ribbon finished with a stiff bow like those on men's derbys (Fig. 4).

A charming little toque can be made of velvet trimmed with two cross quills (Fig. 2). The pattern of the crown of

this hat is made exactly like the one in the last lesson, described there with a diagram. Of course, it has different measurements, and, as my space is limited, I shall ask you to follow the directions given you in that lesson, using the following dimensions: Cut the paper three inches wide and twenty-three inches long—take out, by slashing and lapping, one inch along top edge. Now the pattern is three inches wide and twenty-two inches on one edge, and twenty-three inches on the other. The top of crown is an oval ten and one-half inches from front to back, nine and one-half inches from side to side and about ten inches on the line half way between these two.

Cut the side crown out of a stiff material like buckram, if you can get it. If you can't, then get some stiff crinoline and use three or four layers. Allow one inch on one end of pattern to lap over for the joining. Join with a one-half inch running stitch, then sew frame wire around both edges, and let the wire lap about two inches. Use a buttonhole stitch for sewing the wire.

Cover side crown with a strip of velvet, or other material, four inches through the bias. Turn the edge of the velvet over both edges of frame with joining at back, and sew to inside of frame; then sew lapped seam (in the back) with a blind stitch. Next, gather oval top of crown, pin it to twenty-two-inch edge of side crown, and blind-stitch it into place.

The brim is almost exactly like the last one, except that the edge of it is not stretched much, and that it has a piece of the straw braid sewed around headsize, and around edge of brim. This straw around the edge is not absolutely necessary, however. The edge of this brim is only two inches longer than the headsize, and, like the other, the brim is a double strip of bias crinoline three inches wide and long enough to fit easily.

[Continued on page 99]

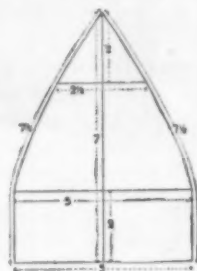


FIG. 8—PATTERN FOR
SECTION OF CROWN
IN FIGS. 3 AND 4

THE CHILDREN'S FALL HATS

[Continued from page 98]

To cover the brim, cut a four-inch bias piece of the velvet or other material. Sew it so that it fits smooth along the edge and pleat it to the under side at headsize. It is not necessary to cover both sides of this brim, as only one inch of the velvet need be turned over the edge of frame. This edge is turned up all around about one inch, and the crown sits low enough so that the uncovered part of frame cannot show. The new thing about this model is the treatment of the quills. They are trimmed and curved so that they swing around the crown and do not stand out like stiff sticks. Cut the feathers with scissors, leaving as much of them on the ends, and anywhere else along the stem, as you like. To curve the quills, first hold them over steam or soak them in water to soften them; then, with pincers or the dull side of scissors, bend along their length until they curve as much as you want. Sew them to the hat with invisible stitches. Use a fine needle so as not to split the quill and sew through it. Tie the ends of the thread of each stitch or tack on the inside of hat. The crocheted rose, which comes from the shop of Paul Poirer, the noted French costumer, or a bow of ribbon would also be a pretty trimming for this hat.

There is a new little bonnet for the kindergarten, or the A B C member of the family (Fig. 6). It can be made of ribbon, of silk, or any other material if you will plan a neat and attractive way to finish the side crown at the top and the edge of the frills.

Make the cap of crinoline first; then try it on, and make alterations, if necessary, before covering with material. Cut a circle of crinoline six inches in diameter; then cut a bias strip of the crinoline five inches wide and as long as will fit around the child's head (about twenty-three inches is the usual size). Join this strip, gather one edge, and sew the gathers evenly around edge of the six-inch circle. Now this bonnet's side crown measures five inches at the front and sides, but only three and one-half inches at the back, so trim off the back one and one-half inches and slope the line from back to both sides. Now the frame is done. It is well to reinforce the edge of this headsize with the flat straw if you have it. You can use cotton tape, or just a cotton strip about one inch wide, cut on the straight.

To cover, cut a six-inch circle of the ribbon or other material, and sew it flat over the crinoline circle; then cut a piece of ribbon as long as the original crinoline strip, or the size of the child's headsize measurement. Gather the ribbon,

[Continued on page 100]

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THE CHILDREN'S FALL HATS

[Continued from page 99]

taking the stitches about one-fourth inch below one selvage edge (if you use silk, instead, you could turn the edge once, and gather to make a heading). Join the ends of strip, pin this seam line at the back to edge of circle, then distribute the gathers evenly around circle, pin in place, and sew. Take the stitches in the gathering stitches, and they will not show. Turn other edge of strip inside frame at headsize, and blind-stitch. For the frills, cut one-half yard of the ribbon through the middle, lengthwise, and join the two pieces with a French seam, so that one edge of strip is a continuous selvage. Gather so as to make a frill two inches wide. Pin in place, and sew. If you pleat frill, you will need three-fourths yard of ribbon.

The velvet cord which encircles the headsize and hangs down behind is made of a true bias of velvet cut one inch wide and fifty-six inches long. Fold the strip in half, lengthwise, and seam it, leaving about one-fourth inch seam. Fasten your thread. Turn the velvet tubing in this way: Thread a heavy needle with very strong thread, about one yard long. Tie a knot at one end, with the needle take several small stitches, one over the other, at one end of tube. Then push the eye of the needle (carrying the thread with it) through tube. When you pull the thread, which appears with the needle at the other end of tube, the first end of tube will follow the thread. It may be necessary to use the point of your scissors to help this end get started. Pull it all the way through, and you will see that the tube has turned inside out, and you have a velvet casing which looks like a cord. Tack it around the headsize, and at the back tie a little old-fashioned bow of two loops, each about five inches around, letting the ends hang. On the end of each cord is a velvet apple; and two apples with two leaves are placed at the left side of the front. The apples are made of three-inch circles of velvet.

For the pattern of the tam o' shanter cap (Fig. 5) cut two thirteen and one-half-inch circles of paper. In one circle the head is to fit, so cut a smaller circle, using a diameter about six and one-half inches (larger or smaller according to child's head) and lay this circle on the larger one, not in the middle but two and one-half inches from one edge. Cut around this, which will leave an open headsize with a brim wider on one side than the other. This will cause the tam to hang down on the right side of the back, and lie away from the face at the left side of the front. Have the diameter of the smaller one on the line of the diameter of larger one.

[Concluded on page 101]

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THE CHILDREN'S FALL HATS

[Continued from page 100]

Lay the paper circles, now, on the corduroy, velvet, broadcloth, or other material you have, and cut—one-quarter-inch seams are allowed on edge. You may interline with thin crinoline, but it is not necessary. Allow one-half inch of the material inside headsize hole, then make slashes all around this one-half-inch allowance. Of crinoline, make a band two inches wide and long enough to fit around headsize (about twenty-two inches). Cover this crinoline band—when you have made a final fitting—with a bias piece of the material. When you have sewed the outside edges of circles together, turn cap right side out, pin slashes that are inside headsize to head-band you have made, and sew with a blind stitch.

You may trim the bandeau with a ribbon band finished with a pump bow, or with a quill or the Poiret rose. The lining for this hat is made like the outside and sewed to the lower edge of cap band with a blind stitch. Use a thin, soft material like China silk.

Whichever model you decide upon, be sure it is of durable material that will stand a soaking, especially if it is for school. And one other thing—no hat will look well when a child's head is already weighted down with a huge hair-ribbon bow. The bows look very well in the house, but they invariably spoil the effect of a hat.

Editor's Note.—The directions for cutting the patterns for the children's hats have been made as clear and practical as possible, but those who would like to secure ready-cut patterns will find all the illustrated hats, except the Tam o' Shanter, in *McCall's Pattern for Children's Hats*, No. 6120, price 10 cents, obtainable at any *McCall Pattern Agency*, or by mail from the *McCall Company*, New York City. Directions for making the Poiret crocheted rose will be furnished by Mrs. Tobey upon request. She will also be glad to give any further advice about the hats shown, or about trimming, retrimming, or making over any other hats. All inquiries should inclose a stamped, addressed envelope.

PROTECTING GLOVE TIPS

By LELIA MUNSELL

A FRIEND who was always well gloved told me one of her secrets. After her gloves had been worn once or twice, so that they were well-fitted to the fingers, she turned them wrong-side out and applied bits of fine court-plaster to the tips. As the tips are usually the parts that first show wear, this simple expedient makes the gloves wear much longer.



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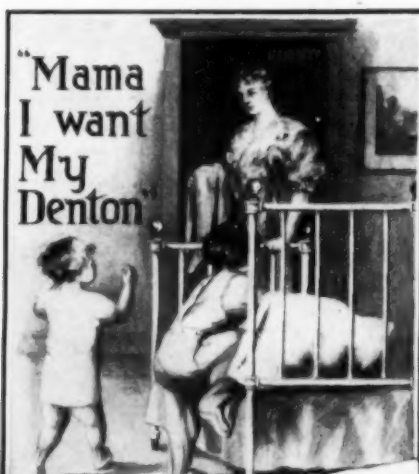
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THE QUICK WAY HOME

(Continued from page 19)

He didn't want to go in that direction. Indeed, no! The road had been riven with gullies, full of loose stones. All the down-hills would be up-hills. He was hungry and tired. Why should he be driven from the stall and oats that waited in Lyndon? He put his head down to balk. Sidney used the whip smartly, and he started forward with a jerk and a jolt and a fine shaking of bridle, at first doggedly, and then spitefully, swiftly.

Her eye was sharp for every scrap of white. A mile and more they hurried on. Suddenly, she pulled up short. Some-thing that might well be Forrest's en-velope lay there on the pine needles at the right. Relieved, trembling in her ex-citement, she dismounted and reached to pick it up. But, no; it was not the letter.

The lines had loosened in her grasp. Here was Pinto's opportunity. He took a step or two ahead, and, feeling no ten-sion on the reins, took another.

"Here, Pinto," she spoke wheedlingly. "Here, Pinto!" she called imploringly. But "here" Pinto would not. Instead, he fell into a little trot, and from the trot into a light-saddled canter—straight to-ward home.

Sidney ran after him, panting and call-ing. Down the wood road, over the clat-tering bridge, past the meadows where the land fog was beginning to rise. Once, on a cobbly hill, she tripped, pitched for-ward, cutting her forehead on a jagged stone. After that she could run no farther.

In a clump of cherry bushes a sign-board announced in weather-beaten letter-ing that Rockville—not home—was six miles to the north. Somewhere she had missed the right turning.

A single bird call came from the dark aisles of the woods, but no human sound. And then out of the soft, green plushness of the twilight rose a little drab farm-house.

The grass was rather high all about it. The lilac bushes, growing in a monstrous bulk, almost obscured the tiny front walk, but the wide, low step before the door looked restful. Doubtless there were poorer places to spend the night. She could not walk six more miles. Her head was throbbing terribly. She sat down, leaning her face in her hands.

Oh, for some water! Pinto was probably home. . . . Grandmother would be greatly troubled. . . . By this time Forrest might have gone a thousand miles away. . . . Could she ever run fast enough down through the wood-cut to catch the seven o'clock train in the morn-ing? . . . Would the colored woman who did the laundry leave her arithmetic prob-lems to be solved again all winter? . . .

(Concluded on page 103)

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THE QUICK WAY HOME

[Continued from page 102]

In the next apartment was a fat woman who paid the janitor's boy a dime to take her pug dog out walking. . . . Oh, nothing was good to think about!

Something stealthy, something slow, something foot-sore, wagged wearily up the road. Something, suddenly scenting the right trail, scuttled under the low-hanging bushes and barked startlingly in Sidney's face.

Immediately, the door opened wide. "Sh, sh!" came the warning whisper. "He won't bark again, will he?"

"Roger, lie down and keep very quiet. Then some one does live here?" Sidney exclaimed to the little woman in the doorway.

"I do," she chuckled softly. "Do you want something?"

"Lots of things," with a slight catch in her voice, "but most particularly my horse. I've lost him."

"Well, he aint here. Why"—she started, her hand pressed against her heart—"you ain't hurt yourself, have you?"

From her forehead Sidney wiped away the slow trickle of blood.

"Come right in and let me give you some water. If we move quiet like, I guess we won't disturb him," she whispered. "It's one of my neighbors who got shot in the shoulder by a hunter yesterday, and they brought him down for Mother Brown to nurse. Poor lad, he hasn't slept till now." On the slanting edge of the haircloth sofa, Sidney waited while Mrs. Brown tiptoed into the kitchen and out to the well.

In the dusk, at the other side of the room, all bundled in a great easy chair, she could distinguish the injured neighbor. His head leaned heavily back, and he sighed restlessly in his sleep.

A faint rapping brought Sidney to Mrs. Brown's assistance with the pail.

"Bathe your head well, dear, and I'll be in as soon as the baby chicks are tended for the night."

Sidney wrung her handkerchief in the water, then turned once more to the front room, passing close to the injured man.

She glanced at him quickly. "O-h!"—she caught her breath—"O-h!" Limp and pale she groped for some support. The pain showed about his mouth—there were cruel suffering lines—but the same thick brown crinkly hair—the same—

Slowly, his eyes opened. For an instant he surveyed her dazedly, then, as though this, too, were part of his troubled sleep, the lids dropped to shut out the torturing sight of her. She had hurt him too long already.

"Oh, Forrest," she cried, "my dear, dear Forrest!" On her knees beside his chair, sob shaken, she put her arms about his neck. "I love you, I do, I do, I do!"

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THE HOUSEWIFE'S BUSINESS

BUYING THE FALL SCHOOL CLOTHES

By AGNES ATHOL

THE first thought in the fall is: What shall the children wear to school?

Choosing the right materials is often more of a task than actually making the frocks, for there are so many considerations of serviceability, cleanliness, style, and appropriateness. Each mother has different ideas as to what is suitable for school wear. Some, like myself, prefer to have the children in wash dresses as long as possible; others believe that warm woolen is necessary in winter, and are mainly concerned to know whether the materials they select will shrink or spot. One woman sends her children to school in their older and least attractive suits, reserving the best looking garments for Sundays and holidays. Such children are clad in a perpetual succession of second-best things, a little faded and shrunken, perhaps, and not always of the cut or simplicity that school clothes should have. Another mother finds it more practical to make, each fall, a set of plain, strong, new dresses for school wear—not too expensive, and never elaborate in design—and to have just one or two better ones for special occasions. I shall presume that the majority of mothers would pursue, like myself, the latter course.

Most of my attention is concentrated on my girls. It is a theory of mine, which any one is at liberty to dispute, that after a boy is five or six years old not only does he look better in ready-made suits, but that it is cheaper for the mother to buy his clothes than slave over dozens of tiny seams, pockets and finishings. Exceptional instances occur where it is worth while to cut down a man's suit or overcoat for a boy, or to use up a piece of good material. For girls, at any age, however, dresses may be made profitably at home, and they usually possess the advantages of superior fit and individual ornamentation. In this department of her home management, a mother has a wonderful opportunity to make substantial savings in the cost of the work, if she would otherwise have to hire some one to do it.

"What will look best and be kept in order with the least trouble on my part?" is the natural thought in the mother's

mind when she starts out to shop for the school clothes. My advice is, first, to select materials of closely woven texture that will shed dirt easily; then, to use very simple styles for the sake of easy laundering; and, finally, to buy enough material for bloomers to match each dress.

I AM very enthusiastic on this matter of bloomers for little girls' school dresses. Outside of the freedom of activity combined with perfect modesty which the bloomers afford, they protect the underwear from dirt and afford real warmth in winter. I allow my daughters to climb trees, swing, romp on the lawn, or climb on their trapeze as they choose. As the bloomer-dress is of durable material, there is seldom a torn skirt, and the underwear may be as plain as I desire. Instead of spending time making fussy petticoats and drawers' ruffles, I am free for other things. The laundry work is kept down, and the whole atmosphere of the home relieved of the feeling of rush and overwork.

It may seem needless to add any advice on the subject of selecting and buying

fast colors and non-shrinking fabrics. Every woman tries to investigate these points, though she is ordinarily at the mercy of the salesman's truthfulness. There is just one way, of which I shall speak in a moment, of being sure that goods are as represented. While the question of wool or cotton frocks is largely settled according to climate, there is no way of avoiding the fact that school clothes of any kind must occasionally be washed. Serge, flannel, or corduroy will not stay clean for an entire winter.

They may be dry cleaned once in a while at great expense, or sent to the tailor with your husband's suits to be scoured—an equally costly process. If women realized that the secret of "scouring" was merely a wash-tub, they would prepare, in their selection of woollen materials, for having the work done at home. Woollen fabrics, properly shrunken, wash well.

A good quality of serge or Scotch flannel, sponged either at the store or at

[Continued on page 105]



THE CAREFUL SHOPPER SOON LEARNS TO DISCRIMINATE AS TO QUALITY AT A GLANCE

THE HOUSEWIFE'S BUSINESS

[Continued from page 104]

home, before using, will stand a weekly or fortnightly washing. This makes two or three school dresses enough.

My personal predilection is for heavier underwear and the cottons and linens—the regulation wash materials for outer garments—until the girls' dresses are lengthened to the shoe-tops. Clean school dresses for every day of the week, in gingham or galatea, cost no more than two frocks of the more expensive wool materials. But in an extremely cold climate, or where the school building is insufficiently heated, the protection of an all-woolen dress is valuable. Challis, in a dark, all-over pattern, is always attractive and light in weight, and, because it contains some cotton, usually washes well and shrinks but little. Alpaca or brilliantine is supposed to wear well and shed the dirt easily, but it is harsh to the touch, and, except in blue or red, a little too somber for children. It also has an unfortunate tendency to split horizontally across a skirt or under the arm where the strain comes. Yet, alpaca bloomers, with a dress of different goods, or a dark alpaca school apron, are worth considering.

Many firms are taking up with enthusiasm the new agitation for a "Pure Fabric Law", and without waiting for legal measures are printing on their selvages "Guaranteed to be pure linen", "Warranted to be all pure silk", or "All wool and a yard wide", as our grandmothers used to say. Other manufacturers of textiles use a trade name and will furnish upon application the addresses of local stores carrying their goods at retail, or the name of a firm using the material in ready-made clothing. The great value in such widely advertised goods is that they must always be of the same standard quality. When you buy a remnant of cheviot or dress lawn on a bargain counter, you have absolutely no guarantee that it will wear well; but, if a piece of standard material is faulty, the manufacturer will make it up to you rather than have his reputation suffer. In the one case, you take the risk for the sake of a few cents' reduc-

tion; in the other, the testing is done before you buy, and the chances are there will be no trouble with the product. Of course, it sometimes happens that a store will offer, at greatly reduced prices, goods like sheeting from a well-known mill, merely to get people into the shop, in the hope that they will make other purchases. Bargains of that kind are all right; though, in general, it must be assumed that every manufacturer is selling as low as he legitimately can, and that price-cutting is done with an ulterior motive.

Look for the manufacturer's name on all standard materials like silk, serge, or sheeting; note how the goods wear, and, if satisfactory, get that kind next time. When you see an advertisement in the magazines of new dress materials, write

for samples and compare them carefully with those you are familiar with. You will soon learn to discriminate quality at a glance. Inquire where the nearest distributing store is in your vicinity, and drop in there some day to see the new material in the piece.

This is the most certain way to gain reliable knowledge of fabrics and new fashions in materials. Every year, new textiles or old ones under new names appear, so that it is difficult to talk about specific purchases.

Certain simple tests may be applied to a few materials. Linen will wet through

at once if touched with a moistened finger; cotton will not. If a so-called woolen material contains cotton, the threads can be detected by ravelling and burning. Cotton threads smoke like candle wicks; woolen ones curl up. If you suspect a piece of silk to be weighted with tin, a common adulteration, fray a small sample and set a match to it. The silk threads will burn; the metal will stand out like tiny wire.

Most good stores will sponge or shrink a piece of woolen goods before it is delivered to you. If you cannot get this done, do it yourself by laying the folded material in the bathtub overnight,

[Concluded on page 106]



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THE HOUSEWIFE'S BUSINESS

[Continued from page 105]

covered with tepid water, and then hanging it to dry in a shaded place indoors, without disturbing the folds. Finally, press it on the wrong side under a damp thin cloth. In the same way, it is well to shrink linen, especially the coarser weaves, before cutting out a dress pattern.

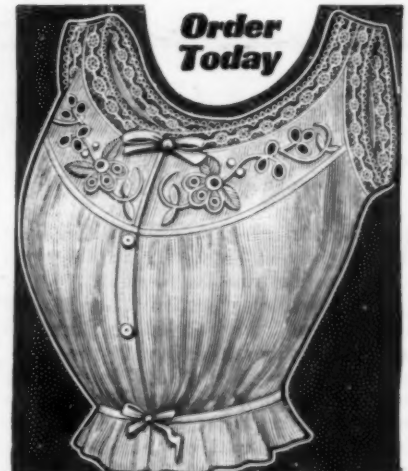
My own method in choosing the children's clothes is to pass over merely fashionable materials in favor of wearing quality. I lean largely to neutral colors—tan and white—with occasional dark blue; because I prefer them, after continuous wear, to gay colors faded out. Ginghams may be had in pretty small



TESTING A SO-CALLED WOOLEN MATERIAL

plaids, guaranteed not to fade. They bear a well-known trade name, and while a little high-priced, may be depended upon to give satisfaction. For children under five, I prefer all white. They will get dirty, anyway, and white clothes may be boiled clean. Rompers and overalls may be pressed into service for the morning play, but, if the washing must be done at home, they should not be of heavy materials like denim or drilling, which are so hard to handle. An exception might be made in favor of middy blouses of all white; nothing is prettier or more serviceable for school, and even the bulky sailor's cloth or drilling softens up with continual boiling. The ready-made middies are made of a lighter-weight goods, more like galatea. White galatea is one of the nicest materials for children or adults, as it does not require starch. Blue galatea is good, as it will not run in the wash, but beware of blue or other colors in linen. I once wasted my time embroidering some beautiful blue linen bands for a white dress, only to have them run hopelessly the first time laundered.

The new soft seersuckers are good, also juvenile or kindergarten cloth, which is heavier; attractive fast-colored prints may be had, and white, durable Danish cloth. White and tan cotton poplins wear well, but the colored pieces fade. Loosely woven material is not a practical choice at any time, as it will shrink in the wash or pull out of shape before it is made up. The prices for standard goods remain almost stationary, and it is far better to set aside a definite sum from one's budget to purchase materials at their normal prices than to rush off to special sales and take something that is almost, but not quite, right in the hope of making it do.



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INDIAN CORN-HUSK DOLLS

Something for Little Girls to Make

By EDITH STOW

WHAT shall I play?" Is there any little girl that has not asked this question? Summer has gone, and you have played all the games you know over and over until on this hazy, lazy afternoon it seems to you that you are tired of them all. So you sit out under the October trees, with their red and gold leaves, digging your heels into the ground and wondering if there is not a single new thing for a little girl to do.

Here is one! It is what an Indian girl of long ago would have done to amuse herself. She would have gathered some corn-husks and made herself a family of corn-husk dolls. She had never seen a store full of brightly painted toys. All her playthings were fashioned from what could be gathered in the fields and woods. But what good times she had romping through the Indian village!

So, run off to the nearest corn-field for an armful of husks, and we will make just the same sort of doll as little Red Feather of the Iroquois Indians would have fashioned for herself, sitting under the tall sycamore tree by the bend of the river.

Select six long, perfect husks. Gather the base of the leaves together between the palm and the fingers of one hand and rub down the length of the leaves with the other, as one would smooth down a skein of silk.

WITH a knife, or a pair of scissors, trim off the thick, woody part of the husks. Then crumple a leaf by drawing it through the palm of the hand, and wind it tightly around the base of the husks, as one would wind a ribbon on a spool. On top of this, bind a second leaf (Fig. 1). When this is done, it looks not unlike the turbans that the Turks wear. This forms the foundation for the head of your doll.

Select a particularly soft, pliable leaf, and fold this over the head from back to front, like a long scarf (Fig. 2). Gather the ends of it in with the six original husks from which the body of the doll is to be made later. Over it place a second leaf in the same manner. These hold the turban-like foundation firmly in place.

The next step is to make a smooth outer covering for the head. Choose two soft, smooth leaves, and place them one on top of the other (Fig. 3). Tie a piece of twine around them so that it shirrs them tightly in the middle (Fig. 4). Now bend the two halves containing the base down

[Continued on page 108]

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INDIAN CORN-HUSK DOLLS

[Continued from page 107]

over the tips so that the four sections hang like a tassel, concealing the twine that ties them. Place the point where they are tied at the top of the doll's head, rub the leaves down smooth and even around it on all sides, and tie a piece of twine around the neck (Fig. 5).

Next, take two leaves and crush them together by drawing them lengthwise through the hands. Trim off the ends so that about six and a half inches remain. This is to be the arms of your doll. Beginning two inches back from each end, which is to be an arm or hand, wind a piece of cord around and tie it in a hard knot. Then, lace the two ends of the twine back and forth around the arm towards the wrist, where it is again wound around in a ring and firmly fastened (Fig. 6).



LIFT apart the sheath of husks of which the body of the doll is to be made and slip this strip in place, so that the ends form arms. To hold in position, take a corn-husk, place the base of the leaf at the waist line, fold it over the shoulder diagonally from right to left and wind the tip of the leaf which remains round and round the body at the waist. A second leaf is similarly placed, except that it is crossed over the other shoulder. Repeat this, using four leaves in all, two for each shoulder, and fasten them in place by tying a cord around the waist (Fig. 7).

With a knife or a pair of scissors, divide the length of husks into two equal parts, out of which to make the legs. Starting three inches from the foot, wind a piece of cord around each leg and tie it in a hard knot. Then, as in making the arms, lace the two ends of the cord back and forth around the leg towards the foot, where it is fastened (Fig. 8). This makes a soft, pliable sheath of husks, which you can bend at the ankle to form a foot.

Such are the corn-husk dolls which the Indian girls loved and mothered, tucking them into small cradles tied to the swaying branch of some tree, just as they themselves had been rocked, and singing them soft Indian lullabies.

Let us now dress our doll. Centuries ago, before the white man came, the Indians made their clothing of skins, and sewed them with deer sinews. But as soon as the first pioneers pushed their way into the forest, and the Indians saw the white men's cloth of cotton and wool, they preferred this. They began at once to barter

[Continued on page 109]

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NECK
AND
ARMS
INSTANTLY
REMOVED
WITHOUT
INJURY TO
THE MOST
DELICATE SKIN



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INDIAN CORN-HUSK DOLLS

[Continued from page 108]

for these materials, out of which to make their clothing; but they still cut and sewed them into just such garments as their own people had worn for centuries.

So, this is how little Red Feather of the Iroquois would have dressed her doll:

We will first make a pair of moccasins. An old kid glove turned wrong side out gives a good imitation of deer-skin. Cut out of the kid a piece about one and one-half inches square, and round out two adjacent corners. Using a needle and some stout thread, run a shirr-string around the curved end, draw it up, and whip in a few cross-stitches to hold it in place.

Slip this on your doll's foot, bending it so that it naturally shapes into a heel; fasten with a few stitches run through the corn-husk.

Next, the doll needs a pair of leggings. For these the Indian girls preferred red flannel or broadcloth. Cut out two pieces of cloth two and one-half inches wide and three inches long. Sew them together at the ends, and hem around the bottom. Run a shirr-string around the top of each legging, and fasten it on the doll above the knee. Leggings similar to these, and thus insecurely tied on, were worn by the little red-skinned girls, and must have been a good deal of bother to them as they played through the Indian village.

An Indian girl took more pride in her skirt than in any garment she wore. It was gathered around her waist and hung halfway down between the knee and the ankle. Whenever it was possible, it was made of dark-blue flannel or broadcloth, and all the gay colored beads that could be secured were stitched on it. Therefore, take a strip of dark-blue cloth five inches wide and ten inches long, sew the ends together, hem it at the bottom and gather it at the top. It takes much time and patience to sew beads in place one by one, so we will trim our doll's skirt with a make-believe bead border by running several rows of bright colored embroidery silk in and out, with little stitches, just about the hem and halfway up the front of the skirt. You will then have such a garment as might have been worn by a chieftain's daughter.

WITH all this glory of beads and rich broadcloth, I regret to say that the Indian girl wore a calico waist. But then, she considered that exactly the finest kind of a waist to own. If the calico was bright red or green, so much the better. So get a piece of the gayest calico that you can beg from your mother, and make a waist

[Concluded on page 111]

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in easy payments of 50c per month and shipped you on 30 days' trial



Order No. D463

"A most attractive parlor rocker at an exceptionally low price. Made of genuine solid golden oak, high gloss finish, wide arms, heavy front posts and sweeps. Covered with durable black Sylvan leather with a deep spring seat, ruffled front and back, with dainty ruffles at the top. Shipped on 30 days' trial. Price \$3.65. Terms, 75c cash with order, balance 50c monthly. Order direct from this advertisement and send for FREE Book of Bargains today sure."

→ SPEAR & CO. ←
Dept. B, Pittsburgh, Pa.

Sign and Mail this Coupon NOW

Spear & Co., Dept. B, Pittsburgh, Pa.
Please send me, free, your complete Bargain Catalog with Prices, Easy Credit Terms and Information, without the slightest obligation on my part.
Name.....
Street.....
Town..... State.....



MATERNITY SKIRT

Pattern and Baby Record—FREE with

My new outfit containing 30 patterns and directions for long, or 10 for short clothes, sent in plain envelope for 25c. Write today for Free Baby Record, copies of Hints to Expectant Mothers; also catalogue of Baby's Pretty Clothing, and coupon valued at 25c in goods, free.
MRS. C. T. ATMSA, Box 386, NEWARK, N. J.

EARN THIS ROCKER IN ONE DAY

WE GIVE

This Fine
Upholstered Rocker
For Selling
Only 25

of these
7 Bar Boxes
of Highest
Grade Toilet
Soap shown
below
at 50c
Per Box.

NO CASH
Required



Just sign the Coupon below, giving references and we will send you the 25 boxes of Soap together with the Rocker, and allow you thirty days to sell the Soap before sending payment. We guarantee satisfaction. If shipment is not satisfactory, it can be returned at our expense.

CROFTS & REED CO., CHICAGO

CROFTS & REED CO., Dept. A469, Chicago, Ill.

Send me 25 boxes of your Assorted Toilet Soap and Rocker No. 90174. I agree to sell the Soap at 50c per box and send you \$12.50 in payment, within thirty days.

Name _____

Street Address _____

Post Office _____

State _____

Give two business references below.

A Beautiful Complexion

By Day or Artificial Light
Nature intended you to always retain the refreshing, blushing, velvety, complexion of youth. Enhance your natural attractiveness with a touch of

CARMEN Complexion POWDER

Does not "show powder" nor rub off. Different from all others. It retains its natural tint under the most trying conditions of yellow gas or electric light. At the same time, it is the best daylight powder. Scientifically made, pure, harmless to the most delicate skin, lastingly fragrant and so fine that it can be applied without a mirror—without showing spots.

Purse size box and mirror containing two or three weeks' supply of CARMEN (state shade) will be mailed to any woman upon receipt of 10c in stamps or silver.

STAFFORD-MILLER COMPANY,
533 Olive Street, St. Louis, Mo.

Snug Comfort for Tired Feet

Parker's Arctic Socks
Reg. in U. S. Pat. Off.



lined with soft white wool fleece. Washable, unshrinkable. Parker's name in every pair. In all sizes at dealers or sent postpaid for \$2.50 a pair.
J. H. PARKER CO., DEPT. B, 25 JAMES ST., MALDEN, MASS.

Romances of Modern Business

CHAPTER IX—Introducing the Dutch Boy

All of you who read these lines are familiar with the Dutch Boy Painter. He is a happy, healthy little fellow, radiating a buoyant youthfulness and teaching industry and home pride. The story of the Dutch Boy is interesting, and this chapter of the "Romances of Modern Business" has been set aside to tell how he and his object lesson came into being.

One day, seven years ago, a number of men were grouped about a table in an office in New York City. They were the directors of a company which was in the peculiar position of having an article of merchandise distributed throughout the country but lacking a mark of identification as the output of the company.

The question puzzling these men was how to retain certain old trade-marks which had become sectionally famous for white lead and, at the same time, seize the advantages of nationalization offered by the consolidated organization, the National Lead Company. Abandonment of the old trade-marks, the directors reasoned, would be playing into the hands of competitors; for, though each of these long-used brands was supreme in its territory, not one of them had a national distribution.

Several plans had been considered from time to time and abandoned as inadequate. The directors at this meeting heard the suggestions of a new advertising manager, which were, in substance: "Retain all the old brands as factory marks on the head of the keg, but place one new and uniform mark on the sides of all kegs from all factories. And advertise the change! This will add the national prestige of a uniform, universally-distributed identification mark to the local prestige of each brand."

The directors adopted this plan, and at the same meeting the Dutch Boy Painter, the design which has since become famous, was selected as the national trade-mark of the company.

This was in September, 1907. By January first, of the following year, everything was ready for launching the new trade-mark on all the white lead manufactured by the National Lead Company. The February periodicals carried full-page announcements of the trade-mark and its significance in the white lead business. The Dutch Boy Painter thus began his ministrations as an apostle of beauty, cleanliness,

and preservation; and he since has served as a vigorous little educator.

The Dutch Boy advertising was immediately effective. Only two issues of the magazines and weeklies bearing the announcement of the trade-mark were out when dealers began to report refusals on the part of their customers to buy white lead without this new trade-mark—this, too, in spite of the fact that the old factory brand was on the head of the keg as it always had been. Within a few months the periodicals had created a national interest in Dutch Boy White Lead.

The National Lead Company uses most of the principal media of advertising, but the nationally-circulated magazines and weeklies have always figured as the back-bone of the annual campaigns. This is because an important feature of the company's advertising is educational, and the periodicals have demonstrated their power in the field of education. White lead is not an article of every-day use in any household. Houses are painted only once in three or four years. Therefore, the value of white lead in painting must be told over and over again, whereas in the case of another product the repetition of the name may be sufficient.

"The advertising of a concern with a product like ours is responsible for a very definite result," said Mr. O. C. Harn, advertising manager of the National Lead Company, "but that result is in some respects different from the one aimed at by the advertiser of other commodities. The great bulk of white lead is paid for by the man who does not buy it—that is, he does not buy it as white lead. What he buys and pays for is a finished job of painting, of which the white lead is the most important part.

"Why, then, should we advertise to the property-owner? Why not advertise only to the painter who buys the material? It is because we have found that the most powerful influence which can be brought to bear upon the painter is to invest him with a conviction that his patrons prefer Dutch Boy White Lead and expect him to use it. This we have been able to do through our educational work in the national periodicals."

This is the ninth of a series of articles that is being published to show how magazine advertising is serving the public.

INDIAN CORN-HUSK DOLLS

[Continued from page 109]

that hangs down long and loose. Then tie it in at the waistline with a calico strip.

In place of the snug, warm coat which you wear to protect you from the cold, Red Feather wore a blanket consisting of two yards of blue or green broadcloth, just as it was cut off the bolt by the merchant. She slipped this over her head or around her shoulders, and gathered it up in front like a shawl. Therefore, supply your doll with a long, narrow strip of blue or green flannel for a blanket.

Finally, Red Feather, sitting under the sycamore tree at the bend of the river, usually made some jewelry for her doll—three or four strings of beads of different lengths to wear around the neck.

Thus, while her dusky, stalwart father hunted in the woods, and her mother worked in the near-by fields, Red Feather contentedly played away the October afternoon with her corn-husk dolls.

MARKING HANDKERCHIEFS

By VIRGINIA RICHMOND

ALL handkerchiefs ought to be marked, but most are not; because, of the three usual methods of marking garments, each has some drawback. Indelible ink is ugly, and by no means indelible. Woven letters sewed on are a little heavy for handkerchiefs; and embroidered initials which require to be stamped are too tedious and troublesome to be made in any number. Yet, marking with needlework is the prettiest and most permanent way, and there is no reason why one's entire supply of handkerchiefs should not be embroidered with one's name, in one's own script. The method is simple, in that it requires no stamping, and no knowledge of elaborate embroidery, and takes very little time.

Stretch the corner of the handkerchief on a smooth board, pulling it even and smooth, and hold it tight with pins. Write the name legibly with a pencil, then unpin the handkerchief and run a thread of fine embroidery cotton along the pencil line, following it exactly and making fine stitches. Do not have the thread either tight or loose, and cut off both ends even with the goods. Then begin again, and follow the line with tiny over-and-over stitches, close together, taking up as little of the linen as possible with each stitch. The run-in thread gives a firm foundation, and the work is so rapid and easy that one can soon mark all one's handkerchiefs. Use fine mercerized cotton, either white or of a tint to match the border of the handkerchief, if that is colored.



All Winter to Pay For Fall Clothes

I Will Trust You in a Woman's Way
MARTHA LANE ADAMS

© 1914 M. L. A. Co.

Raglan Model for Fall and Winter—Send only

Hat
No.
E409984

\$1.00 With
Order



This Shows what Martha Lane Adams can do for you in a coat bargain. As the yardage of this all-wool striped velour material is limited, coat must be ordered direct from this paper and cannot be found in our Style Book. If you find it a wonderful bargain, then keep it and pay \$1.00 monthly.

\$6.48 in All-Wool Striped Velour Sent Prepaid On Approval
This Fetching Single Breasted raglan model is just the coat you want for Fall and Winter wear. The fine all-wool striped velour will give plenty of warmth and comfort without too much weight. Coat is cut single breasted, with three nice, pretty front buttons. Pretty revers harmonize nicely with the raglan shoulder and can be buttoned up close to the neck as shown in the small illustration.

Hat
No.
E402158

Handsome Fur Fabric Collar tops off this coat beautifully. The two side patch pockets are very desirable and mannish. Back of coat is cut loose fitting and trimmed with belt of self material. Coat is lined with self cloth yoke lining only.

Be sure to send measurements when ordering from this page. Women's sizes, 32 to 44; misses, 14 to 20 years. Colors: Navy blue, black, brown or red with fine stripe lighter in shade.

Suit No. E4G2158. Price, postage \$6.48 prepaid.

Hat No. E4G6984 is made of fine grade silk plush, strikingly trimmed with messaline and pretty bird's wings. Comes in seal brown, navy blue or black. To order on charge account, hat must be ordered along with coat, making your bill amount to \$9.13; credit terms \$1.30 with order and \$1.30 monthly. To order hat alone, cash in full must be sent. Price, \$2.65 postage prepaid.

Martha Lane Adams Co.

Owned by the Owners of Spiegel, May, Stern Co.
3421 Mospratt Street, Chicago

My Book Shows 1,000 New Styles

My Fall Style Book is the result of many seasons spent as a style expert. It shows what I consider the best 1,000 fall styles. It pictures the newest ideas in dress, and fabrics are pictured in colors.

My prices will amaze you. They are what I pay plus my one small profit. It means a big saving for you. The book shows

Suits—Waists—Corsets—Hosiery
Coats—Dresses—Hats—Gloves
Skirts—Furs—Shoes—Underwear
Children's Garments, etc.
Also 300 Kinds of Piece Goods

I want you to have this book. No matter where you buy clothes it will help you. It is a very unique style book.

I Give Credit

I deal with women in a woman's way. I give long-time credit without references. I will open your charge account when I mail you my Style Book.

Each bill may be paid in seven payments, 30 days apart. That gives you all winter to pay for fall clothes. No interest, no red tape.

I fit garments to your measure and guarantee the fit. I send all goods on approval, subject to return. I pay all delivery charges. And I give to each customer personal, expert service.

Send for this free Style Book. See all the new styles. See how much I can save you. And see what it means, in matters of dress, to deal with a woman who knows.

Mail this coupon now.

Mail This Coupon

MARTHA LANE ADAMS CO. [771]

3421 Mospratt Street, Chicago

Mail me your Fall Style Book.

Name.....

Address.....



"The Other Woman's Gance"—it mirrors you as the world sees you. If you are beautiful, the "Other Woman's Gance" smiles at you—perhaps with a small look of envy. If you are visibly aging, the "Other Woman's Gance" makes you feel doubly every defect your dull complexion has. Pompeian takes the sallow, cloudy look from your skin, not by covering defects, but by calling out the beauty which all skins have. Use Pompeian and the "Other Woman's Gance" will make you happy. Clip coupon now.

POMPEIAN
Massage Cream

The
Pompeian
Mfg. Co.
9 Prospect
Street
Cleveland, O.

Enclosed find 6c
(stamps or coins) for
a trial jar of Pom-
peian Massage Cream.

Name.....

Address.....

City..... State.....



"Now I Too Can Play"

This was the happy exclamation of one of our customers who recently ordered her Symphonic Player-Piano. Earlier in life she had known how to play the piano. In later years, she had lost some of the art of hand playing. The Symphonic solves her problem. That too may be your problem. With this instrument, with no previous trying practice, you play entertainingly Classical, Popular, Patriotic, Sacred and Operatic selections.

Symphonic Player-Piano Price Only \$375

With Larkin Groceries and Home Supplies. Compare with Players selling at a much larger price.

Factory-to-Family prices and savings explain the attractive features of our offer. Buy your Household Supplies from our list of 900 necessities. These include Flour, Sugar, Coffee, Tea, Canned Goods, Soaps, Toilet Articles. Your Factory-to-Family savings on these purchases help pay for your Symphonic Player-Piano. Its celebrated builders are the Knabe Bros., formerly makers of the Wm. Knabe piano.

4 Years' Time—No Interest

Take four years or less, as you desire, to pay for the Symphonic and Household Supplies. Every month your savings continue to multiply.

The Symphonic Piano, price \$350, played only by hand as any piano, may be also secured on similar liberal terms.

Send Today for FREE Catalog

Drop a postal today for Catalog and tell us whether you want the Player-Piano or Piano offer.

Larkin Co., Dept. MC-1014

Buffalo, N. Y.

Just Six Minutes to Wash a Tubful!

This is the grandest Washer the world has ever known. So easy to run that it's almost fun to work it. Makes clothes spotlessly clean in double-quick time. Six minutes finishes a tubful.

Any Woman Can Have a 1900 Gravity Washer on 30 Days' Free Trial

Don't send money. If you are responsible, you can try it first. Let us pay the freight. See the wonders it performs. Thousands being used. Every user delighted. They write us bushels of letters telling how it saves work and worry. Sold on little payments. Write for fascinating Free Book today. All correspondence should be addressed to: **1900 Washer Co., 1350 Court St., Binghamton N.Y.** If you live in Canada, address Canadian 1900 Washer Co., 355 Yonge St., Toronto, Canada.





Make \$30 a Week

New gas-generating coal-oil lamp. Burns common kerosene. Absolutely safe.

300 Candle Power

Light it and make a sale. Literally millions can be sold. Every home, city or country needs it. Enormous profits on every sale. \$30 a week easy. Low retail price. Attractive terms to agents. Write quick for territory and 15-day free trial offer if you mean business.

THOMAS LAMP COMPANY
1002 Lane Street DAYTON, OHIO

THE CROWNING

[Continued from page 14]

The King turned to her again. "I hope you found pleasant quarters at the hotel, Countess?"

Now was her opportunity; it might be a brief one, too, for surely he would not be long left alone.

"I'm not the Countess d'Espinac, Your Majesty; I'm Virginia Fairfax, an American."

He looked at her with incredulous amazement. "You carried the Countess' passport?"

Virginia blushed furiously. The situation certainly did look very odd, but she tried to explain it. She told him all about the party on the train, and her discovery, after they left, that her bag had been either stolen or taken by mistake.

"I think it was a mistake," she concluded; "but that's all there is to the passport. I—I hope Your Majesty believes me?"

The King, who had been listening attentively, smiled. "Having seen you, Miss Fairfax, I couldn't doubt you," he replied, so quietly that it was convincing. "I hope," he added, "that the stopping here hasn't seriously inconvenienced you?"

"I'm a little afraid I shall miss my aunt's steamer," she confessed; "but I suppose it couldn't be helped. That guard behaved so strangely about an accident, and I believe there was none."

The King shook his head. "It wasn't the guard, Miss Fairfax; I am guilty. I ask your pardon; I ordered them to have you delayed here."

Virginia started. "Oh, then you know about the Countess d'Espinac?"

"I know that her sister married a Russian prince, and that the fair Countess is a go-between in Arcadian politics, though I think she has never been seen in Terek."

"I don't believe she has, sire, because Count Mirovitch has never seen her; he mistook me for her last evening."

The King turned quickly. "Oh, so Mirovitch went to see you?"

"He came. I hadn't been in the hotel two hours before he was announced. I meant to tell him at once who I was, but I didn't—I don't know why. I let him talk about the Grand Duke Sergius and—I'm so glad I have this chance to warn your Majesty, for there's a plot."

He laughed gently. "Very many plots, Miss Fairfax; we kings live on them, or in spite of them, I think!"

Virginia cast a quick look over her shoulder; they were quite alone. "They mean to make the Princess Olga marry Sergius, the Russians invading the country to put him on the throne, or, as a simpler expedient, Your Majesty will be killed at once—or as soon as they receive

[Continued on page 113]

Whittemore's Shoe Polishes

FINEST QUALITY LARGEST VARIETY



"GILT EDGE," the only ladies' shoe dressing that positively contains **OH**. Blacks, Polishes and Preserves ladies' and children's shoes, shines without rubbing, 25c. "FRENCH GLOSS," 10c.

"STAR" combination for cleaning and polishing all kinds of russet or tan shoes, 10c. "DANDY" size, 25c.

"OIL PASTE" Blacks, Polishes and Preserves. Large tin boxes with easy cover remover attached. Also Russet "Oil Paste," same size box, each 10c.

"BABY ELITE" combination for gentlemen who take pride in having their shoes look A1. Restores color and lustre to all black shoes. Polish with a brush or cloth, 10 cents. "ELITE" size, 25 cents. If your dealer does not keep the kind you want, send us the price in stamps for full size package, charges paid.

WHITTEMORE BROS. & CO.,
20-26 Albany Street, Cambridge, Mass.
The Oldest and Largest Manufacturers of
Shoe Polishes in the World.

Post-paid

5c



Latest Style Novelty Cap

Don't miss the hundreds of wonderful offers shown in our new Bargain Book just out. Many others like this splendid new novelty cap for only 5c postpaid.

Order Now

Send 5c in stamps today and get one of these handsome and useful dust caps may be used for motorcycling, housework or for street wear; made of good quality white flannel with blackings. Deep turn back fold.

Finished with handsome combination lace and elastic at back. Order by No. 26AB. We pay postage. Your money 5c back if not absolutely satisfied. Special price, now, only

Send For Bargain Book

of wearing apparel in newest styles. Mailed free. Write for it. **SEND SURE TODAY.** Satisfaction guaranteed or money back.

W. & H. WALKER 939 Herr's Island Ave. PITTSBURGH, PA.

Perfect Hearing



Write for our big Introductory Offer on the latest scientific hearing instrument, the perfected 1914 Model

New 8-Tone Mears Ear Phone

EIGHT times as efficient, EIGHT times as powerful, EIGHT times as convenient, EIGHT times as helpful as our former One-Tone model, and with double the efficiency of our well known 4-tone. Eight different sound adjustments, instantly changed by a touch of the finger.

Free Trial Sold only direct from our New York office on trial at our expense. Test it for 15 days. It costs nothing if you do not want to keep it. Easy monthly payments if you wish, at the lowest net laboratory price direct to you. Send for this offer and the Mears Booklet—FREE.

Mears Ear Phone Co., Dept. 2067 45 West 34th Street, New York.

OUTFIT FREE TO AGENTS

Best selling Handkerchiefs, Dress Goods and Fancy Goods on the market. Quick sellers, big profits. Deal direct with a large manufacturer. Send stamp for particulars.

FREEMORE MFG. CO., 26 Main St., Brooklyn, N. Y.

BIRTH STONE RINGS GIVEN

14K Gold filled, guaranteed for 10 years, with stone for any month. \$1.00 value to introduce our catalogue. Send 20c to cover cost of advertising and mailing. Send also

EAGLE JEWELRY CO., Dept. L, East Boston, Mass.

THE CROWNING

[Continued from page 112]

some assurance that the Grand Duke won't fail them at the crisis."

Rupert's face changed sharply, but there was no sign of fear in his clear eyes.

"So!" he exclaimed bitterly, "the old fox is false. I thought so! He means dismemberment of the kingdom for Russian supremacy, and he has all the Slavs behind him. Poor Olga!" He stopped abruptly; whatever he meant to say of the Princess was left unspoken. "Tell me all he said," he added.

Virginia told him. She felt a thrill of admiration; he was so undaunted, so unconsciously stern and authoritative. A moment ago he had been as simple and unaffected as any nice American might have been; now, quite suddenly, he was King of Arcanidia.

"Say nothing of this," he exclaimed, as she finished; "think nothing of it—except when you can draw more from Mirovitch. You'll stay and do that? Until he discovers his mistake, there's a chance that you can get more."

"Is that a command, sire?"

He recollected himself, that she was an American. He bent his head gracefully. "Pardon me, I can't command—I beg it, as a favor."

She smiled, blushing. "But I must go on to Vienna, Your Majesty."

"Ah, is that a certainty? Arcanidia is beautiful, Miss Fairfax; there's much to see—will you stay and help the King?"

She hesitated. She had already felt the power of command in him, and his straight, clear gaze embarrassed her. "Can I help?" she asked, in a low voice. "It can't be long before Mirovitch knows."

"But I think you can help much before he does, if you'll remain the Countess d'Espinae for a little while—a few days?"

"Perhaps; I can't tell—there's my aunt too, Your Majesty. I really ought to go to-day. If she consents to a delay, there'll be letters."

"I'll see to that. A few of the men in office here are faithful. I wouldn't ask you—it's too much to ask—only you understand that it involves the state? My life is nothing, except as the one thing that intervenes between Arcanidia and Russia. Yet it is a question of my life, too, to me," he added, smiling.

"If I stay for anything—it will be for that!" Virginia exclaimed involuntarily. "You're not careful enough, sire; you're here unguarded and there must be treason everywhere!"

"Ah, but if I hadn't come unguarded, I would never have met the loveliest lady in the world!"

"I see Your Majesty is a courtier."

"Neither a courtier nor a king, just a

[Continued on page 114]

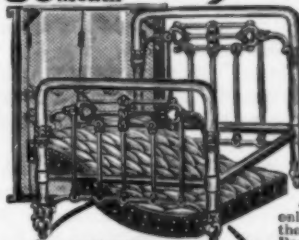


Price
\$3.58

HARTMAN'S 60th Anniversary Rocker Bargain

No. 1G771. A comfortable, large rocker made of seasoned hardwood, American guaranteed oak finish. Upholstered in "Imperial" leather. Strongly built, stout runners, carved front posts and back panels. Seat has full spring construction and padded edges.

50¢ Per Month



HARTMAN'S 60th Anniversary Bed Outfit Bargain

No. 3G714. Complete bed outfit consisting of 11-16 in. continuous post iron bed, 5-16 in. pillow, artistic design, 57 1/2 in. high, all-metal support spring and cotton top fibre filled mattress. Full size (4 ft. 6 in. width). White, Fox Green or Virginia Marlin. Price entire outfit \$9.59



HARTMAN'S 60th Anniversary Heater Bargain

No. 8G783. "Regent" Hot Blast Heating Stove. A Service-Giving Hot Blast Heating Stove that, for the money, is an unusual bargain. Made of cold rolled steel plates. Has cast iron fire-pot, base and legs. Fine nickel trimmings. Fire-pot 14 in. diameter. Price \$11.65

75¢ Per Month

WAVE OR CURL YOUR HAIR



in a few minutes without heat. Guaranteed not to injure the hair in any way. Far superior to kid or any other curlers.

LATEST STYLES OF HAIRDRESSING EASILY DONE AT HOME

WEST ELECTRIC HAIR CURLERS

CARD OF 2-10

CARD OF 5-25

Every curler electrified, imparting strength to the hair. Fifty million in daily use. Guaranteed unbreakable.

Ask your dealer, or send us his name with money or stamps.

Money willingly refunded.

WEST ELECTRIC HAIR CURLER COMPANY

1450 WEST FRONT ST., PHILA.

Great Hartman 60th Anniversary Sale

A Whole Year Preparing

To us, this 60th Anniversary means pride in achievement—to you an unusual money-saving opportunity. We have scoured the world's markets, bought out factories, controlled outputs, placed all our energies and our Ten Million Dollar Purchasing Power behind this unprecedented sale which can only be summed up in the one word—OPPORTUNITY!

The Old Reliable

Sixty years in business—sixty years of success—but built upon the strong foundation of honesty and square dealing—we have gained the confidence of the people. Our record-breaking money-saving 60th Anniversary Sale is an epoch maker in merchandising. You should take advantage of this rare opportunity to furnish your home.

Only ONE To Each Family

The specially advertised items and prices shown here are a part of our great 60th Anniversary Souvenir Offering. If you want any one of them—don't bother sending any money with your order—just tell us at once which one you want—no red tape about references or first payments—but we can only afford to send one of these specially advertised 60th Anniversary items at these terms and prices to each family. But when you receive your Bargain Book you may select any amount from \$5.00 to \$500.00 on our liberal credit plan and money-saving prices—no restrictions whatever.

Hartman Makes Easy Terms

No matter who you are—or how small your income—or where you live, your credit is good at Hartman's—on an open charge account without red tape—no extra charges, no mortgage, no interest—no security. Hartman's transactions strictly confidential, no references asked—no embarrassment. The Hartman modern credit system is free from all objectionable features. With long time credit as easy to get as it is from Hartman there is no longer any reason for anyone, even of limited income, to live in a poorly furnished home.

30 Days Free Examination

At the end of a month you are privileged to return any article if not perfectly satisfactory. Hartman cheerfully refunds your money, including freight.

Mammoth Souvenir Bargain Book This wonderful Credit Bargain Book shows you how Hartman not only brings the necessities, but the comforts and even luxuries, heretofore found only in the homes of the rich and prosperous, within the reach of all. The Free Souvenir Bargain Book shows everything in home furnishings, including wondrous assortments of carpets, rugs, draperies, in actual colors—patterns and designs photographed from the original. It is like bringing into your home stocks of Furniture, Carpets, Stoves, Silverware, everything in home furnishings—many times the size of the largest city stores.

Don't fail to write a Postal Today for your Free Copy

HARTMAN Furniture & Carpet Co.

3919 Wentworth Ave., Chicago

No Money In Advance
No Reference Asked
Your Credit Good

Sixtieth Anniversary
SOUVENIR
BARGAIN
BOOK
FREE

Freckles

are "as a cloud before the sun" hiding your brightness, your beauty. Why not remove them? Don't delay. Use

STILLMAN'S Freckle Cream

Made especially to remove freckles. Leaves the skin clear, smooth and without a blemish. Prepared by specialists with years of experience. Money refunded if not satisfactory. 50¢ per jar. Write today for particulars and free booklet.

"Wouldst Thou Be Fair?"

Contains many beauty hints, and describes a number of elegant preparations indispensable to the toilet. Sold by all druggists. STILLMAN CREAM CO., Dept. 4 Aurora, Ill.



When answering advertisements kindly mention McCALL'S MAGAZINE.



A Schmoller & Mueller Piano guaranteed for 25 years, at a big saving.

OUR BIG PIANO OFFER

We will ship you at our own expense, freight paid, any Piano or 88-note Player Piano you select from our handsomely illustrated Art Catalog and let you try it

FREE 30 DAYS

We do not ask one penny in advance. If the piano satisfies we will give you a long time to pay and

FREE MUSIC LESSONS.

If it does not satisfy you, send it back at our expense. You take no risk. We guarantee satisfaction. Our Catalog and Plan tells all. Write today.

Schmoller & Mueller Piano Co.
Est. 1859. Capital and Surplus \$1,000,000
Dept. M. A. C.-410. Omaha, Neb.

Schmoller & Mueller Piano Co.
Dept. M. A. C.-410, Omaha, Neb.
Send me your Big (Piano) (Player) Offer.

Name _____

Address _____



5 FANCY TULIPS

For Fall Planting—Ready for mailing September 15th.

- 1 Crimson King
- 1 White Queen
- 1 Yellow Prince
- 1 Cottage Maid
- 1 Keiser's Kroon

15c

Four collections for 50 cents
Postage Paid Anywhere in the U. S.

These are extra large, strong bulbs, the best that are produced, and in this collection we give you five colors suitable to grow together in a bed or as single specimens. Catalog of fall bulbs and plants with directions for growing tulips mailed to each purchaser. They will please you with quality of bulbs and beauty of bloom. Order them today.

IOWA SEED CO., Dept. J., Des Moines, Ia.



12 NEW BULBS, 10c

ALL READY TO BLOOM

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THE CROWNING

[Continued from page 113]

man who is grateful to the woman who has tried to save his life.

"Would any woman do less?"

"A few, I think. Will you stay, Miss Fairfax, and help me?"

Virginia met his eyes; her own were grave and her flushed cheek paled. "I'll do my best," said she, "for Arcanidia and Your Majesty."

"For both—so be it, God bless you!" and he bent to kiss her hand.

Then some one spoke, and they started apart like guilty children.

"Oh, it's you, Knapp!" said the King.

"Billy!" cried Virginia.

"Why, Jinny!" Knapp caught her hands in both his and wrung them. "Where in the world? What good angel brought you?"

Virginia laughed. "Aunt Chatfield-Murray. I was traveling with the Lawrences and Huntleys; we were going to China and Japan. Aunt Julia wired for me to come at once to Vienna to join her and sail on the Baltic. I—I was delayed here yesterday."

The King, who had been watching them, turned to the American. "I stopped her, Knapp. You remember about the Countess d'Espinac? Miss Fairfax will tell you how her bag was taken and the Countess' substituted."

"A trick," said Billy. "I heard that the Countess had been wired for at St. Petersburg. I came back from my shooting trip to tell Your Majesty."

The King laughed. "Mr. Knapp shoots strange things in the mountains, Miss Fairfax, among them—despatches."

"Well, at least we'll have a fine summer here, plenty of excitement. I didn't know you were a conspirator, Jinny?"

She looked up and met Rupert's eyes; they were uncommonly grave and questioning. She courtied prettily. "I must go back to the hotel then, sire, and play my part there?"

His face lighted. "A thousand thanks! Knapp, you'll escort Miss Fairfax? Unhappily the King can't; there's a cabinet meeting."

They stood watching him walk away, a tall, erect, young figure. Then the two Americans went out into the avenue. Billy Knapp whistled.

"Look here, Virginia," he said, "don't make him fall in love—it's cruel!"

"Billy, I wish you had a little common sense! Now tell me who lives in the chateau over there—or is it a castle—beside that exquisite little lake? It's lovely; it looks like Switzerland."

"The Princess Olga—the King has got to marry her."

Virginia met his eyes squarely. "I hope she's nice, and pretty, and sweet?"

[Continued on page 113]

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THE CROWNING

[Continued from page 111]

Billy Knapp groaned. "She's a princess, Jinny, and in love with another man."

"Does he know it—the King?"

"I think so. They must marry, anyway. Jinny, tell me all about home; I've been away thirteen months, and no one writes me."

"Katharine has broken her engagement to Lord Hemmerstein, and that's why we're all going home."

Billy Knapp turned white. "Thank God!" he said devoutly.

Virginia held out her hand. "Billy, I wish I could help you."

He took her hand and pressed it fervently. "Jinny, you're an angel; I've always known it, and I saw to-day that Rupert thought so, too!"

"Hush!" she whispered, "there's the Prime Minister!"

The carriage passed, on its way to the palace, and Mirovitch bowed low.

Knapp grinned sardonically. "He's the sweetest old man," he said; "you'll notice it if you look at him long enough. He's so nice the children cry for him."

Virginia shuddered. Even in the broad sunshine—it was now nine o'clock and the square crowded—she seemed to see a shadow fall across her way, a black, threatening shadow—and Mirovitch, like an evil spider, weaving it to and fro.

But Billy Knapp broke in on the thought. "See here, Jinny, did you know the Potters were at the hotel?"

Virginia's face glowed. "Not really? Dear old Putney and Judy Potter?"

Knapp nodded. "Punch and Judy—don't you remember what we used to call them?"

She laughed. "We were so wicked. Oh, Billy, that makes it easier if I—I decide to stay."

He turned his head sharply. "To stay? Oh, you were planning to?"

"Well, yes, the King—I'll tell you and the Potters together. I'm sure Aunt Julia will let me stay with them!" Virginia ended, blushing.

Billy whistled, softly but significantly.

Virginia interrupted him with dignity. "If you please, sir, what are you doing here?"

He laughed good-naturedly. "Don't get angry, Jinny. Remember that we made mud pies together! What am I doing here? Oh, nothing! I've been war correspondent in the Balkans for months. I came up here—to fish with my old friend, the King."

She gave him a withering look. "How truthful you newspaper men are!"

"We're just like George Washington," said Billy enthusiastically, "we never tell a lie!"

Virginia scorned to reply.

[Continued in the November McCall's]

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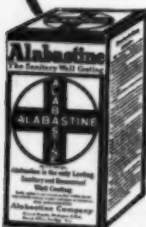
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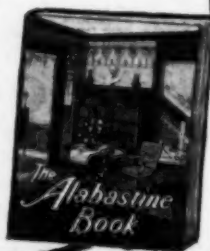
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OUR HOUSEKEEPING EXCHANGE

By HELEN HOPKINS

CREAMING BUTTER.—In creaming butter and sugar for cake or hard sauce, use a wooden potato masher. Warm the mixing-bowl before putting in the ingredients, and they will soon become a light, creamy mass with half the usual labor.—L. L., Cambridge, Mass.

IN FRYING EGGS.—To prevent eggs from popping while frying, sprinkle a little flour in the grease before putting in the eggs.—Mrs. W. W. M., Tyner, Tennessee.

ICE-CREAM SERVING.—If you wish to serve ice-cream cut in fancy shapes, and hesitate to do so on account of the cost, get plain brick ice-cream and slice it lengthwise in say half-inch thicknesses. Use a cookie cutter in the form of a heart, fruit, or animal, and dip in boiling-hot water. After wiping it dry, but while still hot, cut the cream in as many pieces as the slice will make.—S. H., Meriden, Connecticut.

A NEW KINDLING.—For a long time it troubled me to dispose of the potato peelings. One day I discovered that by spreading them out on a newspaper in the warming oven of the range and closing the door they dried out in twenty-four hours and made an excellent substitute for shavings when starting a fire.—P. H. C., Evansville, Wisconsin.

DRAWING THREADS.—Before attempting to draw the threads in hemstitching, wet a small brush, rub it over a bar of soap until a lather is produced and scrub the threads of the linen you wish to draw. You will find the threads will pull out easily.—M. S., Dayton, Ohio.

WATER-PROOFING SHOES.—To make shoes water-proof give them a coat of gum copal. Put it on until they shine like a bottle.—G. P. C., Mount Vernon, New York.

SETTING COLOR.—A tablespoonful of sugar of lead in one gallon of water will permanently set the color in any cloth if used before the cloth is washed.—J. D. W., Anselmo, Nebraska.



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SOILED SHADES.—To dry-clean a shade, spread it full length on the kitchen table, or floor, and rub thoroughly all over with dry salt and cornmeal, renewing the mixture as it becomes soiled. Then dust well with a soft duster. The shade need not be removed from the roller, and this method does not pull it out of shape or cause it to crack.—G. W., Arcadia, California.

SAVING GAS BILLS.—If you haven't a compartment kettle, use tomato cans for cooking on your gas stove. In this way, three vegetables may be cooked on one burner; and anything to be kept warm may be set on top of the cans and the heat coming up between them will keep it hot.—L. W., Pilot Grove, Iowa.

ARRANGING FLOWERS.—To arrange hot-house flowers artistically, lay them in a straight row on the table and cut their stems diagonally across. Stick them into your vase one by one, regardless of length, and they will fall into graceful position.—H. I. E., New York City.

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The Smart Frock Shown on the Right

Satin, serge, crepe, gabardine, etc., are suitable for this costume, which is designed on most up-to-date lines. The long Russian tunic with underskirt of satin is unusually attractive. This model readily lends itself to the home dyer.

As illustrated the costume requires $2\frac{1}{2}$ yards of material 54 inches wide for tunic and waist, and $1\frac{1}{2}$ yards of 40-inch satin for lower skirt, collar, cuffs and girdle.

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